

MUSIC & DRAMA

PUBLIC LIBRARY  
7-23-1947  
DETROIT ✓

# The American Organist



METHUEN: EIGHT OF THE PIPES  
of the 32' Principal standing in the case had their upper-lips decorated as  
shows clearly in three of them above. How the builder and buyers  
ever expected the organist to hear his music with the  
console so buried is an eternal mystery.

DECEMBER, 1947

Vol. 30, No. 12 - 25¢ a copy, \$2.00 a year



# Season's Greetings



- The famous Columbus Boy Choir, Herbert Huffman, Director, sings regularly to the accompaniment of Opus 6514, Broad Street Presbyterian Church, Columbus, Ohio.

**MÖLLER**

The Artist of Organs • The Organ of Artists

HAGERSTOWN, MARYLAND

MEMBER: THE ASSOCIATED ORGAN BUILDERS OF AMERICA



The American Organist is published monthly at 39 Kenisco St., Richmond, Staten Island 6, New York, by Organ Interests Inc. Entered as second-class matter July 17, 1928, at the post office at Staten Island, under Act of March 3, 1879. Copyright 1947 by Organ Interests Inc. Subscription: \$2.00 yearly, current copy 25¢, back copy 30¢ and up. Made in U.S.A. December 1947, Vol. 30, No. 12.

## Organ Builders Supply Company

Actions	Pipes	Chests	Reeds	Consoles
Reservoirs		Shades		Tremolos

Custom work to your specifications

P.O. BOX 328

HOLLIDAYSBURG, PA.

## Specialists IN ORGAN PIPES

of all descriptions for all Pipe Organs.  
Sets for additions and exchange of stops  
for better balanced Ensembles. Write to

**Jerome B. Meyer & Sons Inc.**

2339 So. Austin Street — Milwaukee 7, Wisc.

## THREE GOALS FOR THE AMBITIOUS CHURCH MUSICIAN CERTIFICATES OF THE **American Guild of Organists**

Fellow, F.A.G.O.; Associate, A.A.G.O.; Choir Master, Ch.M.

Examinations for Choir Master, May 5, 1948; Associate and Fellow, May 27, 28, 1948, in New York and any Chapter Center in the U.S. The preparation for these examinations is of inestimable value in maintaining the highest standards of organ playing and musicianship. For full information, requirements, previous examination papers and solutions, write to—

**DR. PHILIP JAMES**

Chairman of the Examination Committee  
A.G.O. National Headquarters, 630 Fifth Ave., New York 20, N.Y.

THE A.G.O. EXAMINATION BOOKLET contains 45 pages of articles and musical examples, with practical helps and clear explanations of the various requirements for the Guild examinations. Price One Dollar.

## Reuter Tone

To hear a Reuter Organ, whether it be large or small, is to instantly recognize that "something" in its tone which places it preeminent among the genuinely fine pipe organs.

Only Reuter has the profound musical beauty of a Reuter.

## THE REUTER ORGAN CO. Lawrence, Kansas

BUILDERS OF FINE PIPE ORGANS EXCLUSIVELY

Member, The Associated Organbuilders of America

## W. H. REISNER MFG. CO.

Specializing in Custom-Built  
All-Electric Combinations and Relays

Quotations given on receipt of  
complete Organ Specifications  
—Send for our Catalogue—

240 NORTH PROSPECT STREET  
HAGERSTOWN MARYLAND

## Complete Organ Service

New Organs - Tuning - Repairs - Rebuilding  
Organ Chimes - Amplified Tower Chimes  
Maintenance, Modernizing, and Additions to Old Organs

## JULIUS C. THIEMER

Organ Builder since 1909

8 Edward St., Lynbrook, L.I., N.Y. - Phone: Lynbrook 9-0824  
1104 Carnegie Hall, New York City - Phone: PLaza 9-2550

## Arkansas Organ Co.

W. J. CUSHING, President

### Organ Builders

Designers & builders of fine organs for particular users. Modernizing, rebuilding, additions, tuning and voicing all makes of organs.

"Experience is an advantage"  
P. O. Box 259 Warren, Arkansas

## ALFRED G. KILGEN

Organ Architect and Builder

An organization of nationally known expert organ artisans, with factory equipment and materials in

### LOS ANGELES

Studio: 1639 W. Adams Blvd., Los Angeles 7, Calif.

Ph.—REpublic 7521

Designer of the organs in St. Patrick's Cathedral and

Carnegie Hall in New York City

Member, Los Angeles Chamber of Commerce

## Pipe Organ PARTS AND SUPPLIES

For repairing, modernizing and enlarging pipe organs

## ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.

Member of the Associated Organbuilders of America

30-12-391

## THE ORGAN as a MUSICAL INSTRUMENT

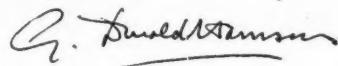
The role of the organ in the realm of music seems to pass through cyclic changes. At some periods it has been considered as a musical instrument in its own right—as is the case with the Harpsichord, Violin, etc., while at other times it has been regarded as an imitation of the orchestra.

I look upon the organ as a musical instrument in its own right, and design it to play, to the best advantage, the literature written for it, be it old or new.

I am not concerned as to whether my light pressure clarified flue ensemble is "Baroque" or whether my Full Swell is "English" or "French," rather is it the music to be played that dictates the design.

For some installations the classic plan is good; for others many compromises with old and new ideas will provide the most useful solution. This point of view includes the use of 'orchestral' stops in their most colorful forms. Indeed our application of some old principles in voicing these 'orchestral' tones has greatly increased their color range and flexibility.

We can design and build an instrument to satisfy your needs.



## AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, President  
WILLIAM E. ZEUCH, Vice President

Factory and Head Office  
BOSTON 25, MASS.

(Member, The Associated Organbuilders of America)

## REPERTOIRE AND REVIEWS

*Prepared With Special Consideration for the Average Organist*

### General Service Music

AS—3-W2-W3—Carl F. Mueller—"O blessed day"  
Df. 5p. e. Flammer 15c. E.F.McGregor text, "O blessed day of motherhood," for Mother's Day. Music alternates between solo and chorus, the solo passages being much the more convincing; Mr. McGregor's text is better suited to motherhood as represented in the baptism of an infant, than it is for our delightful Mothers' Day, and should so be used.

A8—Carl F. Mueller—"Prayer of St. Francis"  
9p. u. md. Carl Fischer 18c. Text from St. Francis of Assisi. "Lord make me an instrument of Thy peace." After four measures of harmony sung on the one word "Lord," we have close harmonies on the remaining seven words of the text just quoted. Then the basses, two measures in unison, which the chorus answers by two more, which treatment closes the first half of the anthem. The solo is transferred to a high voice for a time, and then rather new materials. It's entirely harmonic in style, using harmonies average choirs will enjoy singing and the majority of congregations enjoy hearing.

AW—Dr. T. Tertius Noble—"Morning Hymn"  
C. 7p. u. md. Gray 16c. P.Gerhardt text, "Up my soul, with gladness rise and greet the ever-brightening skies." A serious piece of workmanship, the notes packed so persistently together that it will be hard work for the singers and persistent hearing for the congregation. Checking on this, there is one crotchet rest for everybody in measure 3, and the three under voices have a rest while the sopranos quickly sing four syllables; other than that, not an iota of daylight gets through the tightly-packed score.

AS—R. Deane Shure—"Prayer Abiding"  
C. 6p. me. Hunleth 18c. S.E.Kiser text, "In solemn stillness I bow before Thee." Here's music of ye good old fashioned kind that made people happy before the days when composers went crazy upon discovering they could fool enough of the people enough of the time to make fame (and money) before anybody caught up with them. It begins with barber-shop harmonies of an ecclesiastical kind (the highbrows will call it that) and then after the congregation wakes up in the delightful prospect of expecting at last to hear some real music from the choirloft, the chorus hums soft & low while a solo voice sings melody and text; and any musician who doesn't like it should go out and dig ditches for a living. Miss Soosie and her choir and her congregation, bless them all, will find this just what they want, and they'll raise the roof with that climax on page 5. Don't blame Mr. Shure for not writing more music of this kind; you can't dash this sort of stuff off unless you have a genuine musical inspiration first. And inspiration doesn't approve of modern composers, so no longer visits them.

A—Firmin Swinnen—"O be joyful in the Lord"  
Fm. 8p. me. Ditson-Presser 16c. It's the Episcopalian's "Jubilate" and every word must be set and sung or the roof will fall in. Mr. Swinnen alleviates the pain by making his music interesting, varied, easy enough to learn without too much rehearsal-time lost; and if the organist remembers it's a jubilate, not a dirge, setting his tempo and spirit accordingly, he'll not only enrich the service but he'll make everybody glad this particular setting was used.

A—Dr. David McK. Williams—"Hymn of Immortals"  
D. 32p. me. Gray 75c. Six pages of alleluias, then "I was in the spirit and heard a great voice as of a trumpet saying 'I am Alpha and Omega'." More alleluias, then more of Revelation text—and you'll need a big resonant baritone soloist. Dr. Williams, remember? was that magnificent

organist who put so much genius into his St. Bartholomew's music that one day he got plumb tired and quit right off the bat, not another Sunday. If you look at his music, or hear Dr. Pedalthumper perform it, you're not too sure. If you hear it adequately done, you take your hat off, usually. It's my opinion that the hats come off again here, for unless I miss my guess, a good dramatist at the console, if he has a real choir in the loft, will make his congregation feel this message for days after.—T.S.B.

A3—"Favorite Sacred Choruses," Vol. 2  
18 anthems by 16 composers, 109p. Schirmer 75c. Compiled and arranged by Carl F. Mueller. Includes sab arrangements of Attwood's "Turn Thy face," two Bach numbers, two Barnby, Beethoven's "Heavens are declaring," Farrant's "Lord for Thy tender," Gadsby's "O Lord our Governor," Roberts' "Peace I leave with you," Simper's "Break forth into joy," etc., all arranged for limited choir by one of the masters of church choirs.

AJ—"Second Junior Choir Book"—Lawrence Keating 38 original or arranged anthems from many composers, for unison or 2-part singing, Presser 60c. Simple, melodious, even tuneful, quite often rhythmic—music of the kind best suited to young choirs, some of the selections old favorites, others new. Most of it is legitimate church music and it will be easy enough to dodge the few frankly secular things by merely not using them. For example, Mozart's "Jesus Word of God" is precisely right in every way, while the arrangement of Mendelssohn's "On wings of song" will be thoroughly wrong for any church-service use, though quite superior for any secular musicale put on by the junior choirs. It's a fine collection.

### Music Press Inc.—New Editions

Because of their special character the following are listed rather than reviewed, as their historical importance determines their usefulness to all readers. Wm. Billings, ar.Dickinson, "Be glad then America," satb, church, 25c; ar.David, "Consonance," satb, secular, 25c; "Modern Music," satb, secular, 25c; ar.Dickinson, "When Jesus wept," satb, ssa, ttbb, church, 15c. Thomas Whythorne, "Three Songs," sab, secular, 20c. And the following Ballads and Folksongs of America from the repertoire of the Margaret Dodd Singers: "At the doorway of heaven," ar.Dodd, satbb, Spanish and English texts, 15c; "He's gone away," ar.Lief, ssatbb, 20c; "Old Bang'am," ar.Dodd, satbb, 10c; Per Spelmann," ar.Dodd, satbb, 20c; "Schuckin' of the corn," ar.Preston, ssatbb, 15c; "Sourwood Mountain," ar.Lief, ssatbb, 20c; "Wee Cooper of Fife," ar.Lief, satbb, 20c; all secular. "Modern Canons," being 38 contemporary canons for from 2 to 5 voices, ed. Herman Reichenbach, 35c, from such composers as Marion Bauer, Henry Cowell, Paul Hindemith, Philip James, Ernst Krenek, Quincy Porter, Randall Thompson, Virgil Thomson; all secular.

### INSTANT MODULATOR

Devised by Harold M. Smith

9x15 cardboard with slide. Marvin Music \$2.00. Across the top, down the left edge, and across the bottom of the cardboard are printed in large type the names of the 12 keys, C to G-flat; and down the narrow slide that fits across this cardboard these 12 keys are again printed in large type. You are playing in E-flat and you want to modulate to A; set the slide so the arrow at the top points to A; now play the measure of music written so it stands immediately left of the E-flat indication on the slide; and then play the measure at the bottom of that column, also just left of the slide. And there you are. Mr. Smith has written perfectly normal & musical chord-progressions so that by the use of this Modulator, the beginner can go from any key to any other in very smooth chords, chords that fix the new key solidly and yet musically. It was a clever idea to solve the modulation problems this way, and it made a lot of work for Mr. Smith; but it is the soul of simplicity for the organist using it.

**marks**

Two New Publications  
of Organ Music by

## B A C H

30 Selected Choral Preludes  
and

15 Selected Organ Compositions

*45 Bach works without which no  
organist's repertoire is complete*

Price \$1.50 each

**Edward B. Marks Music Corporation**

RCA Building

Radio City

New York

## Program Pieces for Organ

### New Publications

from the distinguished organ catalog of  
the Oxford University Press

**GREENSLEEVES.** Adapted by R. Vaughan Williams  
from an old English air. Arranged by Stanley  
Roper ..... .75

**SIX ORGAN PRELUDES ON CHORALES** by D.  
Buxtehude. Edited by Henry G. Ley. Advent,  
Christmas, Lent, Passiontide, Easter, Whitsuntide .75  
Carl Fischer, Inc., sole selling agents in U. S. A.

Recently published—  
A major work by a famous  
American composer

**CONCERTO FOR ORGAN, STRINGS  
AND HARP**

by HOWARD HANSON

Organ and Piano Score \$2.50  
Full score and parts on rental

A more or less conventional melodic line is supported,  
in this rare concerto, by unusual, modern harmony and  
interesting rhythmic patterns. A brilliant organ cadenza  
is the outstanding feature.

**CARL FISCHER, Inc.**

62 Cooper Square, N. Y. 3 • 119 W. 57th St., N. Y. 19  
Boston • Chicago • Dallas • Los Angeles

## *Shades*

## *and Shade Control*

The diamond-shaped steel plate AUSTIN swell shades are hung horizontally (with two bearings instead of the invariable one-bearing of vertical shades) in a frame of heavy timbers braced with heavy angle-iron. They "stay put" permanently.

These extra effective shades are not affected by heat, cold, dryness or moisture and cannot stick or slam—no matter how abused.

A new hook-up to the swell engine assures a gradualness of opening and closing in which the "stations" are imperceptible.

This unchallenged combination of effectiveness, dependability and control is exclusively AUSTIN.

**AUSTIN ORGANS, INC.**

(Member, The Associated Organbuilders of America)

**Hartford 1, Conn.**

## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says just what he thinks, which is quite likely to be highly individualistic and equally emphatic, though wholesome and helpful.*

### T. Tertius Noble—Service Music

J. Fischer & Bro., 54 pages, 20 pieces, and one of the finest collections of service music I have seen in many a day. Dr. Noble enhances everything he puts his hand to, and this collection is no exception. The numbers have been carefully edited; the publishers have given a first-rate setup, excellent engraving, good paper. Among the lesser-known pieces that interest me are John Stanley's Introduction & Allegro, Thomas Arne's Sonata 2, and two charming pieces by C. V. Stanford. Other composers are Bach, Brahms, Franck, Karg-Elert; Dr. Noble contributes a typical Prelude on an Ancient Welsh Melody. Here is a book that is practical from first to last; every number can be played by an average organist and the music is suitable for all types of services. I recommend it most highly.

### Album of Organ Music for Christmas

J. Fischer & Bro., 72 pages, \$1.50, another book of practical music, for the Christmas season. Contents are reprints of works published a decade or two ago and it is good to have them all together under one cover. Composers are Guilmant, with five short & attractive pieces; Gaul, with his popular Christmas Pipes of County Clare; and Barrett, Chubb, Dinnelli, Renzi, etc. At least half the pieces can be used at other seasons of the year; all are easy and effective on a small organ.

### Alfred Taylor—Nativity Miniatures

J. Fischer & Bro., 10 pages, \$1.25, seven short numbers intended to be played as an integral composition. It should find a place in a distinctive Christmas service. As background music for a pageant the music would be effective, for it is easy and melodious.

### Winfred Douglas—Two Hymn Preludes

H. W. Gray, 7 pages, 75¢. The first, on Breslau, is 6 pages and builds to full-organ climax; it is one of the best hymn-preludes I know, the "Breslau" tune appearing in the pedal while the plainsong melody "Conditor Alme" appears in the manuals. The Composer shows real craftsmanship and the piece is quite outstanding. The second, 2 pages, 6-8 rhythm, on "Stuttgart," has a quiet charm that cannot fail to make it popular. By all means get these pieces and use them often; played together they make an ideal prelude. I am sure you will enjoy playing them.

### Jean Langlais—Suite Breve

Bornemann-Gray, 16 pages, \$1.75, for those who enjoy music in the modern mode. First movement is Grands Jeux, 4 pages, full organ, with lots of accidentals and changes of time. Second is Cantilene, 5 pages, starting quite nicely but growing rather hectic as it moves along. Third, 2 pages, is Plainte; fourth, Dialogue on Mixtures, 5 pages. I am struck by the differences between this music and that of Canon Douglas; there seems to be nothing in common. On the one hand we have a man trying to create a work of beauty, and on the other a man doing his utmost to drive us to drink. Heaven forbid I should become a pre-Bach fan, but Mr. Langlais may bring that about with a few more Suites.

### Emile Bourdon—Marche Solennelle

Bornemann-Gray, 12 pages, \$1.50, in the modern style but with more solid craftsmanship. I have an idea this piece would prove quite effective if played on a large organ by a front-rank player. It is difficult and on the long side, but

I think it worth recommending. But for the love of Mike don't expect a March alla Scotson Clark.

## Organ Music

Seth Bingham—Harmonies of Florence

28p. md. Gray \$1.50. These five pieces were published in 1929 and assigned to the H. W. Gray Co. in 1947; in the meantime one of them has had rather wide acceptance. Sometimes Mr. Bingham here writes just to see how well he can depict an idea in music, while again he forgets all about being the servant of an idea and merely tries to write appealing music. We can't push a piston or crowd on full-organ and blaze away at these notes; take p.19 for example. Just any old fortissimo won't do for those chords; we must consider them in the light of the tones before and after. Or p.18; it won't go, and make real music, if we forget color. And the bottom staff on p.18; the Composer doesn't suggest anything here, but if we don't watch our to-Pedal couplers as well as the tones used for the right and the left hands, we will merely make a noise, not music. Take the opening page: normal organ registrations? Not by a jugfull. Why is not Primavera played more frequently? Possibly because nobody knows just what to do with its very first page. This is modern music, not in its distorted dissonant aspect but in the better viewpoint of saying musical things in a new way, new to the organ though not new to the orchestra, nor new to opera. What a pity we of the organ profession are such confirmed wood-choppers. Of course you'll need a very large organ, and a very large heart; and an even larger imagination.

Leon Boellmann—Fantasy

19. md. Marks \$1.00. Here's a piece of music of concert proportions, lots of things in it for pure musical enjoyment, very little of the perfunctory note-writing. Virtually no padding. And it's only slightly difficult from the note-playing aspect; the real difficulty will be to let the music come out instead of burying it under a mass of ponderous dignity. The organ is being choked to death over inordinate doses of its dignity, whereas in fact it's the grandest concert instrument known to man. Lynnwood Farnam was the first to see its possibilities and begin to use them. It was hard work. It still is hard work. It's a church instrument, we think; and we're afraid to forget it. Well, anyway here's a fine piece of music for any concert organist willing to get out of the cemetery long enough to learn it.

Dr. Harvey B. Gaul—Prayer for American Sailor

4p. md. Schirmer 50c. Here Dr. Gaul tried to do something very unusual in musical painting, and whether you like it or dislike it, depends largely upon your attitude, and equally largely upon your command of a large organ rich in lovely tones far removed from the hardness of Diapasons.

BOUGHT	BOOKS ABOUT	SOLD
ORGAN HISTORY		ORGAN MUSIC
ORGAN CONSTRUCTION		ORGANISTS
	JAMES C. ANDREWS	
Box 565, Station A	—	Champaign, Illinois

## Guilmant Organ School

### 48th Year

Send for catalogue

Catalogue — 12 West 12th Street, New York 11, N. Y.

The CHARLES W. McMANIS Company  
Organbuilders

Now planning specifications and taking orders

1213 Haskell Avenue

Kansas City 2, Kansas

"... And loud and sweet  
The words repeat  
Of peace on earth  
Good will to men..."

A herald of goodwill to all  
people . . . the music of church  
bells is a timeless memorial to  
the birth of peace on earth.  
  
. . . People of rare judgment  
. . . people of discrimination  
prefer MAAS Carillons.

## MAAS CATHEDRAL CHIMES

Dept. O, 3015 Casitas Ave., Los Angeles 26, Calif.

## THE REDEEMER

*An Oratorio for Lent*  
by MARTIN SHAW

### Say the Reviewers:

"A masterpiece of its kind"

"Shaw has done nothing finer than this, and it has the advantage of being both singable and playable"

"It may be unhesitatingly recommended as suitable for small or large bodies of voices of average ability"

"THE REDEEMER presents a newer and better age of Church Music"

Price \$1.50

Available at your regular dealer's or from

**THE B. F. WOOD MUSIC CO.**

24 Brookline Avenue

Boston 15, Mass.

## THE GIFT FOR EVERY ORGANIST

The World's Masterpieces in the World-Famous

### Everybody's Favorite Series NINE OUTSTANDING VOLUMES

Carefully Edited and Arranged for the Organ and the Hammond

#### E.J.S. #11 ORGAN PIECES

Arranged and Edited by Prof. Harry L. Vibbard

#### E.J.S. #17 139 SELECTED ORGAN PIECES

Arranged and Edited by Prof. Harry L. Vibbard

#### E.J.S. #27 ORGAN MUSIC

Arranged and Edited by Dr. Roland Diggle

#### E.J.S. #37 SELECTED ORGAN SOLOS

Arranged and Edited by Dr. Roland Diggle

#### E.J.S. #47 STANDARD COMPOSITIONS for ORGAN

Arranged and Edited by Dr. Roland Diggle

#### E.J.S. #54 MASTER SELECTION of ORGAN COMPOSITIONS

Arranged and Edited by Dr. Roland Diggle

#### E.J.S. #55 UNIVERSAL ORGAN ALBUM

Arranged and Edited by Dr. Roland Diggle

#### E.J.S. #59 ORGAN MASTERPIECES

Arranged and Edited by Dr. Robert L. Bedell

#### E.J.S. #65 CHORAL PRELUDES FOR ORGAN

Arranged and Edited by Dr. Robert L. Bedell

NO DUPLICATIONS

Each of the Above Books Contains 160 to 192 Pages

PRICE \$1.25 EACH

Order at your dealer's or direct from

**AMSCO MUSIC PUBLISHING COMPANY**

1600 Broadway

New York 19, N. Y.

Dr. Harvey B. Gaul—Prelude for Pentecost 7p. md. Schirmer 60c. This one is on a plainsong theme, though it has no plainsong flavor as a composition; instead it's another of Dr. Gaul's attempts to reach out into fields rejected centuries ago after due trial, and make them serve some sort of a useful purpose. Too bad the organ profession doesn't maintain a laboratory for adequately playing such pieces as these exclusively for members of the organ world, so that these things could be appraised. It would be stupid to condemn them in a review and criminal to praise them. They must be heard. But who among us today has time to spend by the hour following untried paths?

#### MASTERPIECES OF ORGAN MUSIC *Selected and edited by Norman Hennefield*

Vol. 57, Johann Krieger, Suite Dm, Prelude C. 16p. md. Liturgical Music Press \$1.50. Suite has four movements, all in contrapuntal style, and each of them quite good enough for service use; this music will surprise you with its practical values. Prelude is a little toccata, excellent as a filler in the service wherever jubilation is needed.

Vol. 58, Theophile Muffat, two Toccatas with 6 Versets each, and one plain Toccata. 16p. md. Liturgical Music Press \$1.50. While there is nothing spectacularly beautiful here, we do have honest music without pretense, without the horrors that arose when composers began to talk about harmony and forget about counterpoint. Compare these works of sterling, even though not astonishing, musical values, with the stuff being produced by the harmony-taught writers of the twentieth century, and we'll readily see that our teaching methods are wrong. Things such as these L.M.P. volumes contain are infinitely superior for church-service use to the ump-pah ditties so widely used.

#### Harmonium Music

Flor Peeters—Gavotte—Morning Hymn—Nostalgia H. W. Gray Co. 75c each, and each is easy enough to play. Published separately, they are mood studies making use of unfamiliar chords and progressions, basing their appeal entirely on that characteristic. They are not purposely cacophonous but they do purposely avoid melody and harmonic richness. Because they are all easy, here's your chance to see if you and your audience like this type of composition.

Chapel Voluntaries, Bk. 2—ed. Gerard Alphenaar 9x12. 22 pages. 13 pieces. Edward B. Marks 75c. Attractive & simple music by Bach, Beethoven, Corelli, Gounod, Grieg, Schubert, Schumann, etc., all within reach of the average organist, some of it of fine quality—for example the Schubert Impromptu Af and Schumann's Traumerei. Score has trigger-settings for the Hammond electrotone.

Parish Organ Book, Pt. 2—Philip G. Kreckel 9x12. 62 pages. 35 pieces. J. Fischer & Bro. \$1.25. When Mr. Kreckel puts his name to music intended for the church, we can always be positive it is church music of the highest type, yet neither pendentive nor condescending. This volume has enough splendid things in it to be of use in our finest churches and on our richest organs, even though scored for the modest one-manual harmonium without pedal. When music is thus scored it is classed here as harmonium music, since organs are no longer built without pedals. To many of us, there is no music quite so distinctively churchly as Gregorian; Mr. Kreckel draws on Gregorian themes liberally enough here, though adapting it with such skill that the layman feels its churchly spirit without sensing its Gregorian foundation. This book will be useful to a great many organists, beginners and professionals alike.

35 Miniatures—Flor Peeters 9x12. 45 pages. McLaughlin & Reilly \$2.00. This book is called for organ but it's scored for harmonium, and it's not the Flor Peeters of concert fame but the Flor Peeters thoroughly steeped in the lofty traditions of the church, writing music as a background for the spiritual emotions prevailing

through the service. Some is contrapuntal, some harmonic, some moody, some of Gregorian flavor; but there are virtually no clashing discords, none of the crashing assertiveness that marks many of the concert pieces he has in print. Again it's a volume of true church music, suitable for all types of players from the humblest to the most proficient. No entertainment here, no ump-pah tunes; real church music.

#### "EUCARIST MUSIC FROM PARSIFAL"

*Arranged by Dr. Charlotte Garden*

7x11. 70 pages. J. Fischer & Bro. \$1.25. Text in English by Dr. John J. Moment, "A transalation of the message of the Grail Story into the primary symbolism of the Lord's Supper." Actually, the best of the Wagner dramas are more than secular entertainment, no matter what their story. "Parsifal" stands head & shoulders above all the others, for adaptability to religious ideals. Here Dr. Garden and her clergyman bring this superb music down within reach of the average church. It needs an organist who knows why the public likes music, an organ of better than average size, and a chorus of adults who can sing with confidence & conviction. It is not a setting for use in the Communion Service but a musicale to be presented entirely apart and on its own merits. A fine baritone soloist is essential and also a tenor; the organist will have enough work to do without having to help the soloists find their leads. So well is the Wagner method retained that this has the effect somewhat of an organ message against which voices sing the text. We believe any choir doing this "Eucharist" effectively once, will be making an annual event of it not only in the church but for the whole community. The only difficulty, aside from some of the passages, will be overcoming the popular notion that Wagner's music is not religious; actually this "Parsifal Eucharist" is more fervently spiritual than the oratorios so dear to all congregations.

Organists and Organ Builders Everywhere Praise . . .

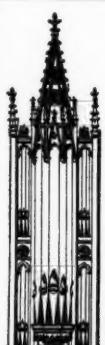


#### THE NEW Vibraphond

The brilliant new organ percussion. Made to supplement—with perfect harmony—the standard organ stops, Vibraphond tones include an ethereal Dolce . . . Celesta . . . normal organ Harp stop . . . Muted Harp for accompaniment . . . Orchestra bells . . . and the lovely new and different tone of the Vibraphond itself . . . the miracle toned harp. VIBRACHOND features true percussion tones; lightning quick action, is adaptable to use either with separate keyboard or from any organ manual.

AVAILABLE THROUGH ESTABLISHED DEALERS.  
WRITE TODAY FOR DESCRIPTIVE LITERATURE AND  
NAME OF DEALER IN YOUR VICINITY.

MAAS-ROWE ELECTROMUSIC CORP.  
3015 CASITAS AVENUE • LOS ANGELES 26, CALIFORNIA



**Casavant**

Famous church organ name  
for more than a century

**Casavant Frères, Ltd.**

Saint Hyacinthe, P.Q., Canada

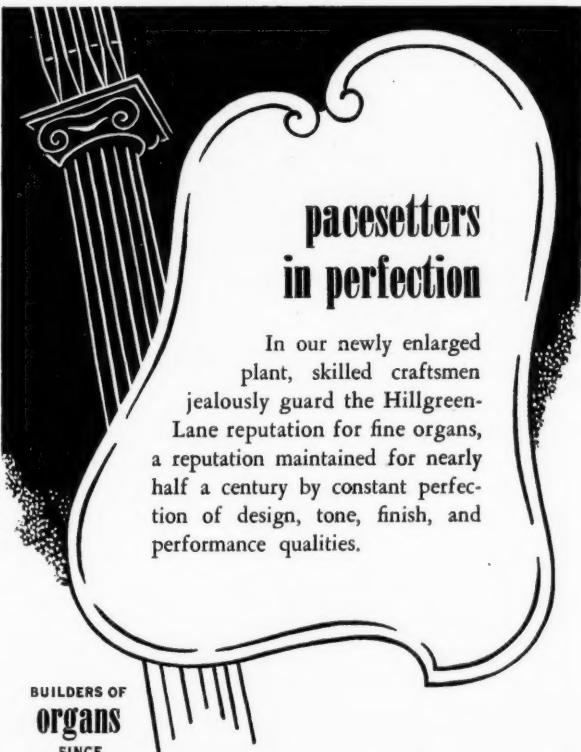
**Masterpieces of Organ Music**

Modern Editions of the Classics  
of the 16th thru the 18th centuries.  
For complete list of contents see your dealer

**The Liturgical Music Press, Inc.**

Sole Selling Agents  
**Boosey & Hawkes, 668 5th Ave., N.Y. 19, N.Y.**

London • Chicago • Los Angeles • Toronto  
• Sydney • Capetown • Paris



**pacesetters  
in perfection**

In our newly enlarged plant, skilled craftsmen jealously guard the Hillgreen-Lane reputation for fine organs, a reputation maintained for nearly half a century by constant perfection of design, tone, finish, and performance qualities.

BUILDERS OF  
**organs**  
SINCE  
1898

**Hillgreen, Lane and Co.**  
ALLIANCE, OHIO

30-12-397



Ring out the darkness of the land.  
Ring in the Christ that is to be!  
Tennyson

**N**othing can better express the joy of Christmas than the music of beautiful bells. Borne through the skies on golden wings, it soars straight to our hearts and makes even more ecstatic the happiness that dwells there.

Christmastime is the time of all the year when we know happiness for what it truly is—when love and kindness and the pleasure of giving are the guideposts of our lives. That has been true down through the centuries: the darkness of doubt and selfishness has ever vanished before the brilliance of the Spirit of Christmas.

Down through the centuries, too, multitudes have hearkened to bells, and to carillons—and this love of bell music has never waned. Why not plan to thrill your community through the years to come with the sweetest bell music ever heard—the music of CARILLONIC BELLS.

For complete details, write Dept. AO-22.



**Schulmerich**  
ELECTRONICS, INC.  
SELLERSVILLE, PA.

CARILLONIC BELLS™ • TOWER MUSIC SYSTEMS • ACOUSTIC CONNECTION UNITS • SOUND DISTRIBUTION SYSTEMS • CHURCH HEARING AIDS

**"PROPER OF THE SERVICE"**

*Set to Gregorian Psalmtones by Christensen and Schuneman*  
*8x12. 56 pages. paper-bound. Gray \$2.00.* "The Proper of the Service for the church year, set to Gregorian Psalmtones with organ accompaniment by Albert O. Christensen and Harold E. Schuneman." The Episcopal communion service ritual is divided into two parts: Ordinary, the parts that do not change, such as Kyrie, Credo, Sanctus; Proper, the parts that do change (for the various Sundays and other church days of the year) such as Introit, Collect, Epistle, etc. All this is Gregorian. For example, the first page of music gives the introits to be used from the first Sunday in Advent to Christmas; at the top is the Gregorian setting, Tone 1, given in modern notation; below it are the texts for the four Sundays in Advent; and at the bottom is the suggested accompaniment. And so on, one Gregorian melody and the needed texts, one set for each page, for 56 pages. There are two pages of valuable prefatory notes by the editors or compilers or whatever you want to call them. Then there are two pages of Contents neatly arranged so you can find the correct Introit, Gradual, and Offertory for the Wednesday in Holy Week, or 19th Sunday after Trinity, or the Annunciation or any other Sunday or special day of the church year. An accompaniment for a Gregorian melody does two things: 1. Keeps a timid choir on the job; 2. Ruins Gregorian. In this opinion I reflect not only my own convictions but the opinion of that grand man, the late George Fischer, and the actual practise of Ernest White whom I consider New York's greatest authority on and interpreter of Gregorian. So if you have a good church, especially Episcopal, and it wants to be even better as time goes on, by all means get a copy of this work and drum it into your rector's ears until he is as enthusiastic about it as you are; then reform and intensify your services by using these things unaccompanied, introduced in small doses until your congregation becomes spiritual minded also. Even if you do not want to use it, do not play in an Episcopal church, I still say this book is invaluable for your education. Gregorian has been talked to death by those who do know about it; but actually it is exceedingly simple—because it is so utterly natural and direct in its musical means & intentions—hence no organist need fear to begin his acquaintance with it. It is the one kind of music in all this world that belongs exclusively to the church. This is a magnificent contribution on the part of the H. W. Gray Co.—T.S.B.

**HAYDN—A CREATIVE LIFE IN MUSIC**  
*A book by Karl Geiringer*

6x9. 332 pages. a few illustrations. cloth-bound. (W. W. Norton Co., \$5.00). First let us all hope the famous Prince Eszterhazy didn't look like his picture. "A great musicologist contended that the lives of eminent composers ought to be rewritten at least once in every generation," and it's not a bad idea. "This book is in a position to give in its biographical section, especially with regard to the family and the youth of the master, facts unknown to the English reader. It aims not only at introducing novel material but at arranging it in such a way as to produce a picture of the unconventional and eternally young personality of the man who is most deceptively known as Papa Haydn . . . Research about Haydn has developed greatly during the last forty years." Haydn proves to be not a simple-minded peasant and servant of a prince, but an artist quite aware of his standing. After dealing with the man, the Author deals with his compositions, not merely the famous ones but the entire output. "It is fascinating to watch the emergence of the sovereign master from the timid beginnings of the country lad." Dr. Geiringer is curator of the collection of the Society of Friends of Music, Vienna; he "has based this work on extensive research in the great Haydn libraries." What do you know about Haydn's "Little Organ Solo Mass"? Better

find out. Wouldn't contemporary music be of higher quality if our composers did more leisurely reading of such books as this, and less feverish scrambling after something outlandishly new? It's a great book about a composer who is by no means dead.

**SERVICE ON SHURE'S THROUGH PALESTINE**

*Reported by Pearl Page Shoemaker, organist  
 Rhode Island Avenue Methodist, Washington, D. C.*

My husband Ralph B. Shoemaker and I gave R. Deane Shure's Through Palestine suite, using his idea of reading the Scriptural text before each number, making of it a Sermon in Music. We projected pictures of famous paintings representing each Scripture. It went over in a big way.

Before I played each number, my husband read the Scripture passage and gave a brief interpretation of the music. The auditorium was darkened during the playing of the suite and reproductions of famous paintings depicting the scenes were projected as each episode was played. The four movements of the suite, together with Scriptural texts and the slides illustrating them were:

By the Pool of Bethesda—John 5: 2-8; "Jesus heals a lame man on the Sabbath at Bethsaida."

The Sea of Galilee—Mark 4: 35-39; "Jesus stops the storm."

Mount Hermon—Matt. 17: 1-8; "The Transfiguration."

Garden of Gethsemane—Matt. 26: 36-45; "Christ in Gethsemane," by Clementz; "Christ in Gethsemane," by Hofmann. The first depicted the agony of Christ, the second the calm serenity that followed acceptance of the will of God.

A profound atmosphere of devotion was created; at the conclusion of the last movement, so deeply was this felt that there was silence for several moments after the lights were turned on; following the benediction.

**TREMULANTS TOO RACKETY**

*Says Dr. Cyril Barker of Detroit's First Baptist*

Nothing is more distressing than to hear a vicious thumping & pounding when the Tremulant is on. Ours were so placed that they caused considerable building-vibration and occasional thumping. One of my choirmen, working in the research department of a rubber company, brought me a simple-looking gadget he called Radar Mounting. It did the trick.

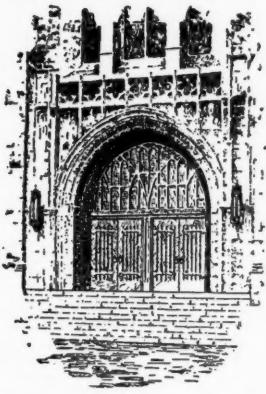
It consists of a pillar of live rubber about 1.5" long attached to small steel plates at either end; when these are fastened between the Tremulant box and its mounting, all vibration is absorbed. It proved a simple & inexpensive solution, worth a hundred times the trouble involved in installation.

**"CHRISTMAS"—A DELIGHTFUL BOOK**

*Edited by Randolph E. Haugan and published by Augsburg*

All "who are looking for material that will capture the human values of the Christmas story and yet lose none of its spiritual quality, need look no further than the 1947 'Christmas,' that notable anthology of literature and art relating to the greatest festival in Christendom, which has been appearing annually since 1930." It's a beautiful 10x14 72-page book of photographs, drawings, and unusual text which the Editor collects through the whole year and can be had at \$1.00 a copy from the Augsburg Publishing House, Minneapolis 15, Minn. Some of it is purely imaginative—like the elaboration on Mary's Christmas Journey; some is beautifully pictorial—those lovely snow scenes; part of it gives The Christmas Story According to St. Luke & St. Matthew; then there are the 'Christmas letters' of such as Washington, Lincoln, Theodore Roosevelt, Brahms, Joyce Kilmer. And Jenny Lind's early Christmas in America. Again, as last year, T.A.O. hails this as a lovely book to ponder for many hours of many days through the approaching Christmas season.

# Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.  
ALEXANDER McCURDY  
*Head of Organ Department*  
TRAINING ORGANISTS AND  
CHORAL CONDUCTORS  
FOR THE  
CHURCH, CIVIC CHORUS, SCHOOL  
and COLLEGE  
PRINCETON, N. J.



## CATHARINE MORGAN

F. A. G. O., F. W. C. C.

*Concert Organist*

*Organist and Director of Choirs*

**HAWS AVENUE METHODIST CHURCH**  
Norristown, Pennsylvania

## Oberlin Conservatory of Music

*A Department of Oberlin College*

### TYPICAL SENIOR ORGAN RECITAL:

<i>MARTHA HAMNETT JAMESON, '46</i>	
Bach	Prelude & Fugue F-minor; Schubler No. 4 Choralprelude;
	Concerto in G, No. 1; Fantasia on "Nun Kommt"
Brahms	O wie selig seid ihr doch; Schmucke dich.
Franck	Chorale in B-minor
Karg-Elert	Adeste fideles (from "Cathedral Windows")
DeLamarter	Nocturne
Durufle	Toccata (from Suite Op. 5)

*For catalog address*  
Frank H. Shaw, Director

Oberlin, Ohio

## *Studies in Organ Tone*

A revised and amplified set of records  
is now available

Played by Ernest White  
Explanation by G. Donald Harrison

Price for three 12" records in Album  
including federal tax and postage  
\$6.50

Order direct from

**Aeolian-Skinner Organ Company, Inc.**  
Boston, Mass.

GRAY-NOVELLO

## NEW ORGAN MUSIC

### Christmas

Rhapsody on Four Noels	B. PICHÉ
Two Advent Hymn Preludes	W. DOUGLAS
1. Stuttgart	
2. Advent	

### General

Moravian Evening Hymn	HARVEY GAUL
Messe Basse	R. L. BEDELL
Festal March	PHILIP JAMES
Morning Hymn	FLOR PEETERS
Nostalgia	FLOR PEETERS
Gavotte Antique	FLOR PEETERS
Le Carillon	BIZET, arr. INGLE
Soliloquy	ALEC ROWLEY
Hymn Tune Transcriptions	P. C. LUTKIN
Sinfonia ( <i>Piano and Organ</i> )	MARCEL DUPRE

THE H. W. GRAY CO.                                  159 East 48th St.  
Agents for NOVELLO & CO.                          New York 17, N. Y.  
GRAY-NOVELLO

## ORGELECTRA

is a D. C. power source

designed and engineered

SPECIFICALLY

for organ use

For immediate delivery

consult your reputable organ technician

6525 Olmsted Ave., Chicago 31, Ill.

*Just Published!*

## A NEW ALBUM of ORGAN MUSIC for CHRISTMAS

*The Composers represented:* REGINALD BARRETT — FREDERICK CHUBB — ROLAND DIGGLE — HARVEY GAUL — GIUSEPPE DINELLI — ALEXANDER GUILMANT — M. MAURO-COTTONE — REMIGIO RENZI.

*We are sure that a better bargain has never  
been offered the church organist.  
(No. 8339) Price \$1.50*

J. Fischer & Bro. 119 West 40th Street New York 18, N.Y.

# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

*Before Composers:**a—Arrangement.**A—Anthem (in church).**C—Chorus (secular).**O—Oratorio-cantata-opera form.**M—Man's voices.**W—Women's voices.**J—Junior choir.**3—Three-part, etc.**4—Partly 4-part plus, etc.**Mixed voices and straight 4-part if not otherwise indicated.**Additional Cap-letters, next after above, refer to:**A—Ascension. N—New Year.**C—Christmas. P—Palm Sunday.**E—Easter. S—Special.**G—Good Friday. T—Thanksgiving.**L—Lent.**After Title:**c. q. qc. —Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.**s.a.t.b.h.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solo (or duets etc. if hyphenated.)**o.u.—Organ accompaniment, or unaccompanied.**e.d.m.v.—Easy, difficult, moderately, very.**3p.—3 pages, etc.**3-p.—3-part writing, etc.**Af.Bm.Cs.—A-flat, B-minor, C-sharp.*

### ● INDEX OF ORGANS

*a—Article.**b—Building photo.**c—Console photo.**d—Digest of detail of stoplist.**h—History of old organ.**m—Mechanism, pipework, or detail photo.**p—Photo of case or auditorium.**s—Stoplist.*

### ● INDEX OF PERSONALS

*a—Article. m—Marriage.**b—Biography. n—Nativity.**c—Critique. o—Obituary.**h—Honors. p—Position change.**r—Review or detail of composition.**s—Special series of programs.**t—Tour of recitalist.**\*Photograph.*

### ● PROGRAM COLUMNS

*Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.*

*Recitals:* \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

*Services:* \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

*Obvious Abbreviations:*

<i>a—Alto solo.</i>	<i>q—Quartet.</i>
<i>b—Bass solo.</i>	<i>r—Response.</i>
<i>c—Chorus.</i>	<i>s—Soprano.</i>
<i>d—Duet.</i>	<i>t—Tenor.</i>
<i>h—Harp.</i>	<i>u—Unaccompanied.</i>
<i>j—Junior choir.</i>	<i>v—Violin.</i>
<i>m—Man's voices.</i>	<i>w—Women's voices.</i>
<i>o—Organ.</i>	<i>3p—3 pages, etc.</i>
<i>p—Piano.</i>	<i>3-p—3-part, etc.</i>

*Hyphenating denotes duets, etc.*

— 1946 Contributors —	
Ernest E. Adcock	The Hon. Emerson Richards
Dr. Homer D. Blanchard	Albert R. Rienstra
LeRoy V. Brant	Alexander Schreiner
Dr. Roland Diggle	R. Deane Shure
Rowland W. Dunham	Theodore Strong
John Van Varick Elsworth	Paul Swarm
William A. Goldsworthy	Lauren B. Sykes
Donald D. Ketring	Charles van Bronkhorst
Charles W. McManis	Dr. T. Carl Whitmer
Roy Perry	Alice E. Worrell

VOL. 30

DECEMBER 1947

No. 12

### EDITORIALS & ARTICLES

Methuen, Memorial Searlo Hall.....	<i>Cover-Plate</i> .....	389
Methuen, Memorial Searlo Hall.....	<i>Frontispiece</i> .....	402
What Goes on Around Here.....	<i>Editorials</i> .....	410
Baldwin Electrotone.....	T. Scott Buhrman .....	403

### THE ORGAN

Films to See & Hear.....	<i>Mr. Wyant</i> .....	406
Home-Built Organ.....	<i>Mr. Collins</i> .....	413
Mixture-Composition.....	<i>G. Donald Harrison</i> .....	409
Tremulants Too Noisy.....	<i>Dr. Barker</i> .....	398
Organs: Methuen, Stone Church.....	<i>Aeolian-Skinner</i> .....	hmps389, 402, 408
Methuen, Stone Church.....	<i>Edward F. Searles</i> .....	p414
Malines, Flor Peeters Studio.....	<i>Stevens</i> .....	c412

### CHURCH MUSIC

Dean Dunham: Melody.....	<i>Editorial</i> .....	411
Developing Through 75 Years.....	<i>A History</i> .....	412
Shure's Palestine Suite.....	<i>A Service</i> .....	398
Wedding Fees.....	<i>Regulations</i> .....	407
Service Selections.....	Clarke, Robert R. .....	417
Stofer, Robert M. ....		418

### RECITALS & RECITALISTS

Critique: Mr. Marchal.....	407	Advance Programs.....	420
Past Programs.....	422		

### NOTES & REVIEWS

Events-Forecast .....	420	Repertoire & Review, 394:	
New Organs .....	421	Books .....	398
Obituaries .....	418	Church & Cantata .....	392, 396, 398
Phonograph Recordings .....	399	Dr. Diggle's Column .....	394
Prizes & Competitions .....	421	Harmonium Music .....	396
		Organ & Collections .....	394, 396
		Sonatas & Suites .....	394

### PICTORIALLY

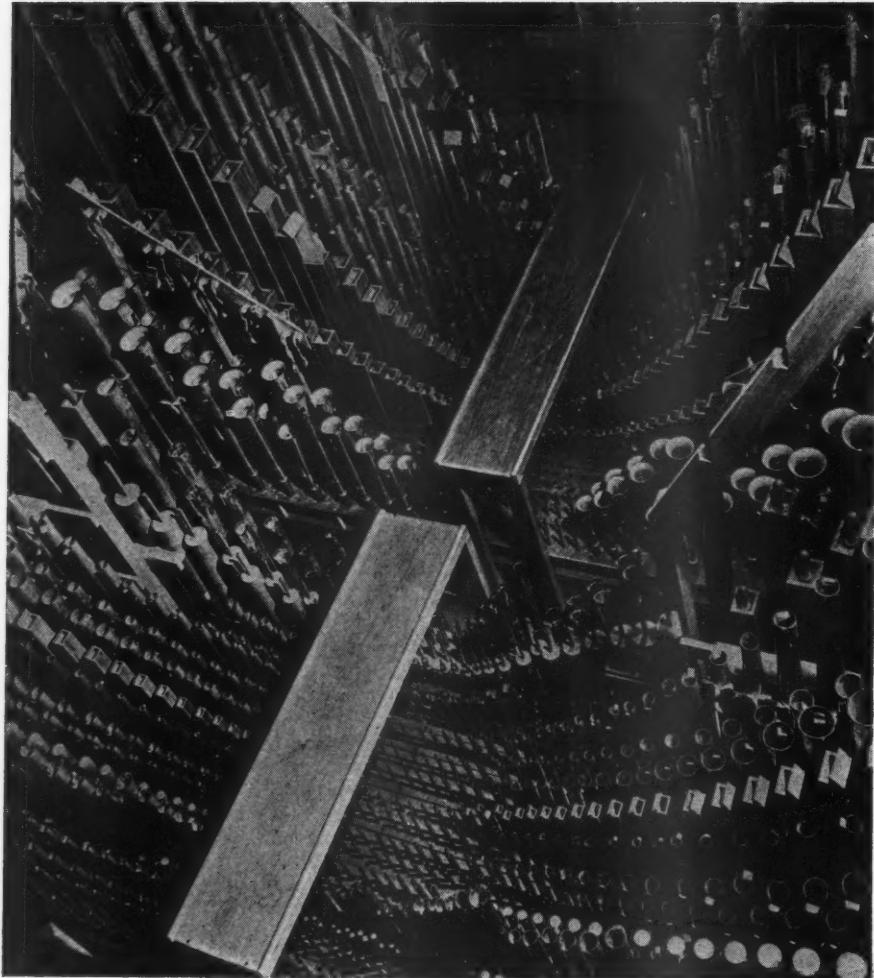
Baldwin's Electrotone .....	<i>Baldwin Piano Co.</i> .....	acm403
Dearborn, First Presbyterian .....	<i>Baldwin Piano Co.</i> .....	bc406
Malines, Flor Peeters Studio .....	<i>Stevens</i> .....	c412
Methuen, Searlo Hall .....	<i>Aeolian-Skinner</i> .....	p389, m402
Methuen, Stone Church .....	<i>Edward F. Searles</i> .....	p414

### PERSONALS

Bingham, Seth .....	r394	Krieger, Johann .....	r396
Braisted, John M. ....	p421	Marchal, Andre .....	c407
Carpenter, Mabel T. ....	o418	Miranda, Max Garver .....	p423
Clarke, Robert R. ....	s417	Muffat, Theophile .....	r396
Dainty, Ernest .....	o418	Peeters, Flor .....	410, 412
Gallup, Dr. Emory L. ....	bo418	Porter, Dr. Hugh .....	*411, p422
Garden, Dr. Charlotte .....	r396	Rand, Judson .....	p423
Geiringer, Karl .....	r398	Robertson, Leroy .....	p421
Giles, Rev. Hugh .....	421	Schumacher, Marie .....	410
Harrison, G. Donald .....	r399	Seibert, Dr. Henry F. ....	410
Haugan, R. E. ....	r398	Shure, R. Deane .....	r398
Haydn .....	398	Smith, Harold M. ....	r392
Hitchcock, Arthur .....	p421	Stofer, Robert M. ....	s418
Howes, Arthur .....	*409	Wagner .....	r396
Hubbard, Mrs. Clarence .....	*406	White, Ernest .....	r399
Huber, Harry H. ....	p423	Columbus, Broad St. Presb. ....	*390

COPYRIGHT 1947 BY ORGAN INTERESTS INC.  
Published by Organ Interests Inc., Richmond Staten Island 6, New York

ORGAN INTERESTS INC.  
RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



AND THIS MAKES AN ORGAN: METHUEN  
It's the Great of the original Walcker, minus those missing ranks melted for  
their tin some years ago—and a shame that was. Boston Music Hall is  
now, believe it or not, Loew's Orpheum Theater. All honor to  
Edward F. Searles who alone preserved this organ.

# THE AMERICAN ORGANIST

December 1947

## Baldwin Piano Company's Electrotone

Description by T. SCOTT BUHRMAN

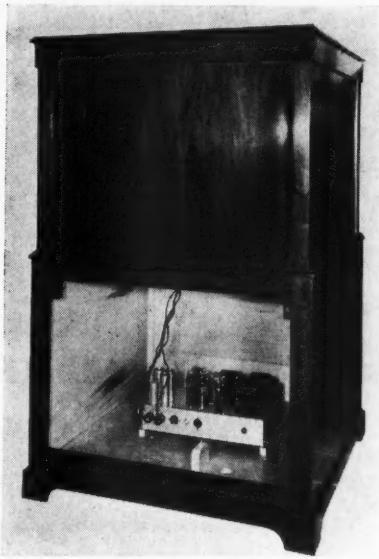
*Throw that Grain of Salt away now—you don't need it in reading this*

**N**OBODY is going to like this description. Reasons are obvious. So I might just as well say what I think is true. Basically, no product is any better than the men who make it. On that basis the new Baldwin is tops, for it's made by the Baldwin Piano Co and their presentation of it to the organ world has won friends universally.

I first heard the Baldwin in company with S. Lewis Elmer and William A. Goldsworthy. It then had but one tone-cabinet; I'd use the name Loudspeaker, but that wicked device has been so greatly improved in recent years that it would be unfair to ignore the improvement. The next time I heard the Baldwin it was equipped with two tone-cabinets, one on the left 10' distant, the other on the right 50' distant; the improvement, standing halfway between the two, was little short of amazing.

Photograph No. 1 shows the console, conforming to modern standards prevailing for the organ—solid music-rack, hinged top for the bench, measurements as they should be. Baldwin made this instrument for the organist, so it is built on lines with which all organists are familiar. This console even has slightly sloping keys

*Everybody believes electronic engineers must some day succeed in producing a satisfactory instrument giving sustained tones imitative of the organ; what Baldwin's engineers and musicians have done in their first model is herewith described.*



No. 2—Tone-Cabinet



No. 1—the Console

bringing the manuals closer together. Concave-radiating pedalboard, 32-note. It wasn't built to cut corners and make easy money; it was built for organists. And it's even easier to move than an upright piano, for it weighs about 350 pounds, is 52.5" wide and high, 42" deep. The cable connecting console to tone-cabinet is so small that it won't be seen until you look closely for it.

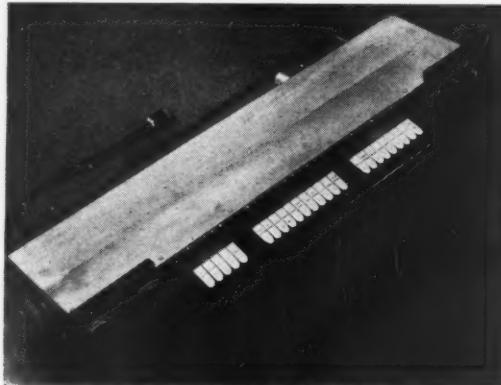
No. 2 is the Tone-Cabinet, with one panel removed to show the radio-tube equipment; in the closed half above are four 15" speakers. Amplifier is 40 watts. Here the volume can be regulated to fit the room and the owner's taste; there's no practical limit to the loudness if anybody is a loud person, though the normal regulation would be such as to provide adequate musical fortissimos for whatever room the instrument graces. This tone-cabinet may be placed anywhere and be visible or invisible in the music-room.

These two then constitute the entire physical equipment. Operating cost is around 5¢ an hour. These first models

have no pistons, no register-crescendo, and only one tone-crescendo or swellshoe; but the men back of its destiny are musicians and it may be that some years hence you can buy a costlier model with more stops, one swellshoe for each manual, and pistons & combons. All these things add to the cost, so they are not provided at present; the price begins at \$2740. Incidentally the two manuals are independent tonal entities; a stop on the Swell does not duplicate some other on the Great but is an entirely separate tone-color.

Close an electric circuit and things happen with a bang. But the speech of a pipe doesn't strike with a bang, so the musicians back of Baldwin's development devised the cure; press the key with extreme slowness and the tone begins pianissimo and grows gradually to full strength as the key moves to bottom. There is no plop when the Baldwin plays. Nothing unexpectedly mechanical about the start of its tones. This eliminates the unpleasant smack of a tone's hitting the ear like a bullet, but it doesn't spoil the attack of the tone; the attack is prompt, precisely as the organist wants it; prompt with smoothness, not prompt with a bang.

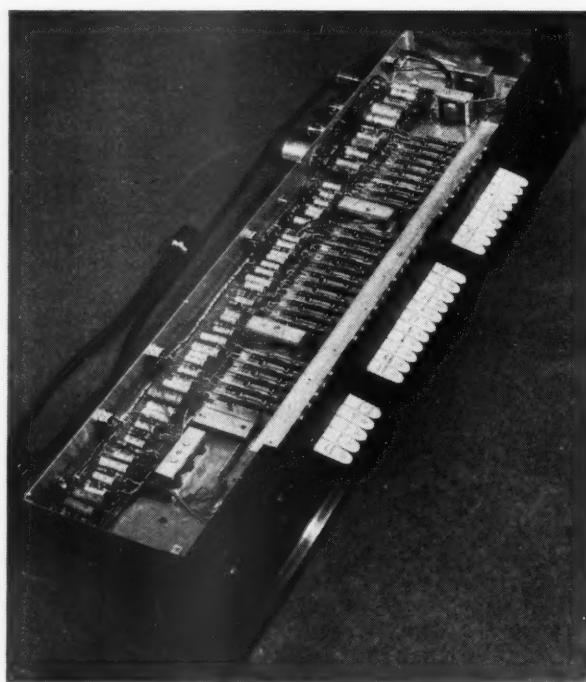
As to the stoplist, Baldwin's advertising pages have given that. But more stops & couplers & all that can be easily possible whenever popular demand makes quantity-production economical for the purchaser. The first aim is to meet a specific need, not cater to millionaires.



No. 3—Stop-Controls and Tone-Color Box

No. 3 shows the stop-controls & gadgets facing the organist, with the Tone-Color Box back of them—and my troubles begin. On the extreme left a switch controls the element of deep tones or high, just as your radio has a knob doing the same thing; turn it one way and the deep-pitched tones gain strength, turn it the other way and the high-pitched gain. Next to it is the Tremulant, as organists know it; Baldwin prefers to call it a Vibrato because it wavers the pitch above & below the note instead of having the effect of the organ Tremulant in changing the force of wind passing into the pipe-foot.

On the left are the Pedal stop-tongues, next the Swell, right the Great. Next is the switch to turn on the current—normal 110-volt a.c. Then the indicator-light, and finally at the extreme right a switch to bring into operation the Echo Organ effect when a supplementary tone-cabinet has been installed. This switch enables the organist to use the main tone-cabinet alone, the supplementary or Echo alone, or both together. And it was the effect of this second tone-cabinet installation that, to my mind, improved the musical qualities so greatly that I told Mr. Mootier it should be Baldwin's law to install it in every chapel, church, and auditorium buying a Baldwin. Incidentally, you can buy your basic Baldwin today with the one cabinet in your studio, or wherever you want it, and then when you



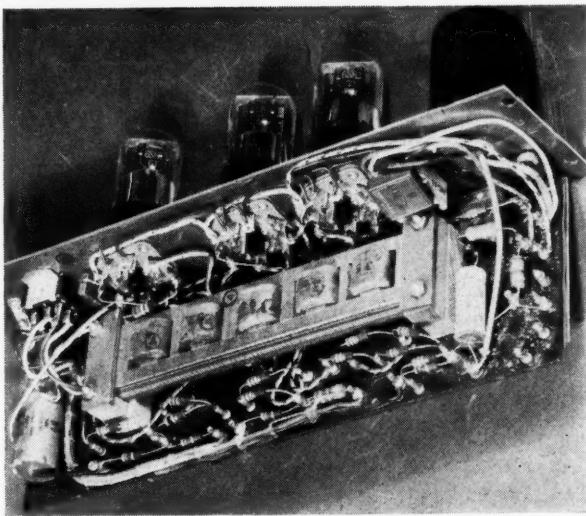
No. 4—the lid's off the Tone-Color Box

get more money, install the supplementary cabinet; no work or fuss, just plug it in.

No. 4 takes the top off the tone-color box and shows you why I can't tell you how the darned thing works. I went all over these things with my radio technician and he only made matters worse. It seems you can make your pipe out of wood, zinc, or tin, and you can push air at it under 3" wind or 30", and you can cut the mouth this way or that—and everything you do will give you a slightly different tonal effect. It's just the same here. Your electronic engineer can do this, that, or the other thing in order to get what he wants; but, says my radio man, you can't look at such a device as pictured here and tell just what has been done.

Anyway, to over-simplify it, the tone is generated in the tube and then passed through many complicated devices into this compartment where the electronic engineers and musicians—and Baldwin does have musicians at work here—create their differentiated effects of Diapason, Melodia, Dulciana, wired through the stop-tongue actions so you can draw a stop and play your music. The conglomeration includes condensers, chokes, coils, resistors, and all that. If you want to know more go out and ask Baldwin's Mr. Jordan to tell you—and after he's used all his technical language on you you'll be sorry you ever mentioned the subject.

I next give you No. 5 just to torment you. It's the Tone-Generator Subassembly and there are 12 of them in the Baldwin, one for each note of the chromatic scale—and don't talk back about the two C's; let well enough alone. No. 6 shows these 12 put together in the back of the console, their tubes only showing here. On the right is the power-supply unit. There are 37 standard radio vacuum tubes, triode type, and each is a dual tube; 36 of them produce two frequencies each, a tone and its octave, while the 37th adds one more frequency to give the 73-note range, and saves its second half to produce the Vibrato effect. This Vibrato half "produces a variation of frequency affecting all tones at the rate of approximately 6 to 7 cycles a second, according to the position of the Vibrato switch."



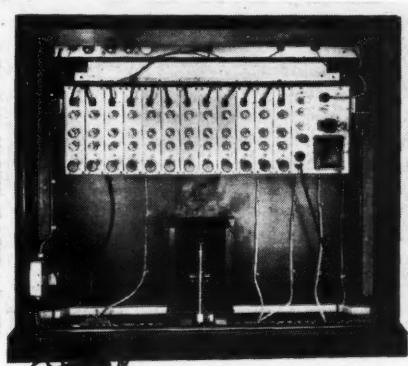
No. 5—Tone-Generator Subassembly

No. 7 shows the rear of the console with the backboard removed. At the top is the rear of the tone-color box; directly beneath it is the rear action for the Swell Organ keyboard enclosing its wiring, contacts, and all that; and next is the complete tone-generator assembly. Contacts for the Pedal Organ keys are shown at the bottom, with the volume-control shoe exactly where you want it. You can let Baldwin worry about getting the necessary wires straightened out and assorted into the correct cables and then leading those cables where they should go; but for yourself you can see that this is in reality all very simple and compact. What happens when your organ ciphers or an important middle-C goes silent? You get the jitters and your congregation silently heaps scorn on your defenseless head. What happens if one of these tubes burn out? You have (or should have) three or four spare tubes on hand, so you merely remove the tube that no longer shows a light when the current is on, and put a spare into its place. Spares cost \$2.25 my radio house says, and another says \$1.25; you can buy them at any radio store. You don't have to have just one particular tube to fit just one particular spot in this board of 37 tubes; one of these proper radio tubes will fit into any of the sockets. How? Bless you, that's why only Baldwin so far has produced such an instrument. Go back and study pictures No. 4 & 5; they show you what Baldwin engineers have done to the vibrations coming from one of these tubes to make it not only give the pitch you want but also the quality of tone—Diapason, Melodia, Dulciana or what. Dr. Kock probably did most of the original worrying about that, so you don't have to.

Just as a pipe is the source of tone in an organ, similarly a standard vacuum tube is the source of tone used by Baldwin's engineers & musicians. "The low-voltage electrical

impulse generated in the tube produces a rich tone" containing not only a fundamental but innumerable harmonics on top of that fundamental. The tube produces more partials than are wanted. It produces them in such strength as to make any resultant tone rather too acid & sharp for practical musical uses. So Baldwin passes this original tone through filters that stop the pitches not wanted, passing only those that are wanted. In this way musical tone is secured. That this sort of a thing is possible for electronic engineers should be readily acceptable when we remember what electrical engineers can make a dial-telephone do, or International Business Machines can make their machines do with perforated cards. So take our word for it that Baldwin can make pleasing & varied tones come out of the monotony of radio-tube squeals.

Having thus produced the basic quality and pitch of tone desired, from this tone-generator assembly (photo No. 5), Baldwin sends the electrical impulse through a series of filters and a vacuum tube (photo No. 4) which produce the tone-colors as desired for operation through each given stop-tongue to which the circuit is attached. This tone, or these tones (according to which stops are drawn at the moment), goes or go by wire to the tone-cabinet where the electrical vibrations become physical vibrations in the loud-speakers and are tone.

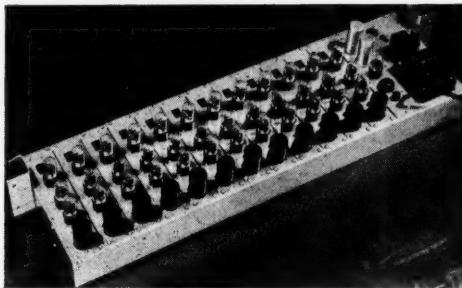


No. 7—That's all there is—there isn't any more

Tuning is done by electronic devices shown in photo No. 5 and if you're looking for trouble you can take a screwdriver and (it's as simple as that) turn the 12 screws that change the vibration-rates. You'll note (we hope) these screws in photo No. 7 just above the bottom row of 12 tubes enclosed in the black cases more apparent in photo No. 6. Incidentally, the 37 tubes used in the Baldwin are 6SN7. I checked with my radio store and they have them in stock, so when you buy your Baldwin, buy a few spare tubes and silent notes will never be a problem. Life of a tube? With average use, probably several years before one dies; and, like the tubes in your radio and the lamps in your home, they won't all go out at the same time. Tube-replacement is no problem.

According to J. F. Jordan, Baldwin's present chief magician, the development was begun in 1930 by Dr. Winston E. Kock, now with Bell Telephone Laboratories, and continued under his direction both here and abroad until 1941. The principal credit is his. Paul E. Mooter, a professional organist, is head of the sales department and contact-man for all organists and institutions interested in this delightful new development. It's on the market; you can buy it and have it delivered & installed in no time at all. Why any professional organist should deprive himself of organ practise at home, trying to get along with the limitations of a piano, is something a successful organist can hardly answer now.

An installation Mr. Mooter is justly proud of is that in



No. 6—Complete Tone Generator Assembly

the First Presbyterian, Dearborn, Mich., pictured here. Console, choir, and main tone-cabinet are in the chancel; an Echo Organ effect is derived from another tone-cabinet in the rear gallery from which the choir usually sings vespers; and—which organists will especially appreciate—there is still a third tone-cabinet in the foyer for processional use. Organist is Mrs. Clarence Hubbard. The main-organ tone-cabinet has eight speakers instead of the normal four used for studio installations.

There is no machinery in the Baldwin, there are no moving parts to get out of whack, no wind under pressure, no bellows, no motor. When you push a key it moves. That's all the moving parts there are to wear out, make noise, or other wise cause trouble. A tone-cabinet with four speakers is 38" wide and deep, 60" high; one with two speakers is 31" wide, 18" deep, 40" high, and comes also 36" wide, 20" deep, 60" high. Since the tone comes out through the top, these tone-cabinets can have other furniture close against them without spoiling the musical results.

And now as to some personal opinions instead of facts. As my readers may already know, I spent at least four Sundays two summers ago trying to find a church using an electrotone with satisfactory musical results, and I failed. At present writing I have yet to hear a Baldwin in a church service, but these other experiences were rather bitter. The trouble was that whenever volume went above a forte it ran to flute quality, and the louder it went, the worse it was. The Baldwin by its very nature is subject to this danger too but when I heard Mr. Mooter playing it with the second tone-cabinet installed, and with the control giving emphasis to upper-partials, I found it vastly superior to any other I had heard. As I told him then, I believe Baldwin's engineers should so adjust their controls that these upper-partials predominate even more.

In soft music the Baldwin gives beautiful results. To my ears there is not so much difference between the various stops as at present arranged in the Baldwin as there is in similar voices in the Aeolian-Skinner, Austin, Casavant, and all the rest of them down the alphabetical line. With this single limitation, I think the Baldwin electronic is the best answer yet to the organist's personal problem—and it is a mighty severe one—of easy housing, easy portability, and adaptability to his home or studio.



FIRST PRESBYTERIAN, DEARBORN, MICH.  
Main tone-cabinet is in chancel at right, console at left; second cabinet is in rear gallery from which vespers are sung; third is in foyer to control processional. The flip of a switch uses or silences cabinets at will. Mrs. Clarence Hubbard is organist.

Any and every organ is grievously subject to the ability (or lack of it) of the organist. The finest organ in the world will sound boresome under one organist's fingers, beautifully rich under another's. Using these modern substitutes as they should be used, I believe an organist will find real satisfaction. I stopped playing years ago and I shall not touch an instrument again, so I do not know how the touch feels to fingers & feet, but I do know that I saw & heard others playing the Baldwin electronic and that I found the results entirely satisfying, with the two limitations already mentioned; and there was nothing of the disturbing machine-made effects to spoil the results.

After all, T.A.O. wants these new instruments to succeed for what they are and what they can be, not for the sake of putting the organ out of the picture. Nobody wants rayon to keep silk off the shelves nor oleomargarin to stop the production of butter. But here the organ world, thanks to the scientists & musicians employed by the Baldwin Piano Co., has a supplementary instrument that will, when rightly understood and rightly used, increase the understanding of organ music, increase the field for organ teachers, for organ composition, and ultimately for organs also. A church that cannot afford the space or money for a suitable 4m or even 3m organ, need not now desecrate its services by using the irreligious piano; it can have organ-like music in keeping with the exalted atmosphere of the Sunday services and the only essential is an organist with a little sense of tonal values & appropriateness.

The people behind any product are important. Until Dr. Kock brought his ideas to them, the Baldwin people had not the least interest in organs or organ tones or organ music; but when their interest began, they did all they could to supply the organist with everything the way he wanted it—they didn't insult the organ profession by upsetting all the standards so laboriously set up over the centuries. The Baldwin piano is a fine instrument because the Baldwin people back of it are fine people. The same can be said of and for this new instrument they are offering the world of the organ.

And personally, I can't resist the temptation of pointing out that possibly the greatest beneficiary of this whole new field of manufacture will be the organbuilders themselves. There isn't a one of them who would not much rather build an organ of big size than a small one; unless something better than a piano can be found to meet the acute needs of the small church, the organbuilder will be called upon to build very small organs when he well knows that a very small organ is not the thing he wants to base his fame & name on. Now then, let the electrotone come to our rescue and supply these needy people; and after they've grown a bit, with years, say, of the satisfactory music of the Baldwin, their tastes and finances will be ready for the next step up. I'm quite sure that even the men behind the Baldwin will tell you that if they had twenty-thousand dollars to spend they'd buy a real organ and nothing else. That's the kind of honest—and intelligent—men they are.

Afraid of the competition of the electrotone? Bosh & nonsense. When we can get them done as effectively as even this first model of the Baldwin, they will be a real help to us all, not a competitor to scare the living daylights out of us. Where's our boasted faith in the organ? I say, Hello Baldwin, hooray and welcome.

#### FILMS TO SEE AND HEAR Reported by Robert Wyant

If you have not yet heard, you should be told about two films issued by the National Film Board of the Canadian Government: Singing Pipes (20 minutes) and Music in the Wind (10 minutes). In each film a brief history of organ-building is given, then follow scenes in the Casavant factory,

showing the making of spotted-metal, windchests, pipes (both labial and lingual), keyboards, etc. Next voicing technic is demonstrated on a Diapason, Flauto Dolce, and Trumpet.

Up to this point the two films are similar, though the longer film goes into more detail; but the finale of each is different. In the longer film, Bernard Piche, who plays the mood music for both films, is featured at a large Casavant, playing for about five minutes. In the shorter one, Healey Willan ends the film by playing Bach's Toccata in D-minor. Both men play with great artistry and grace, especially interesting to laymen.

At one theater showing I heard someone comment on Mr. Piche's pedal-playing, "Just like Fred Astaire." And when Dr. Willan pushed a full-organ combination several exclamations were heard as the audience saw the door-knobs (stop-knobs to you) move out.

The films are interesting and instructive, yet the layman can understand and enjoy them without any doubts, because each feature is well explained. Throughout the narrative, background music is played. Several of our Washington organists have shown them to their congregations; in one case it helped ease the pain of paying for a rebuild job. I ran off the longer version at our last Guild meeting with favorable comments from everyone.

They are issued, so far as I know, only in 16mm. size and are of course for sound-projectors. In Washington they are obtained from the National Film Board in the Canadian Chancery. The 20-minute version rents for \$2.50. The 10-minute version was shown here in some of our local theaters as Selected Short Subject. Incidentally, they were shown in the Commerce Department Auditorium, sharing the program with a submarine-service documentary, an air-corps-training cartoon, and a British film on India. I guess something must have happened, though, because the government didn't charge a cent for the three-quarter hour shows (there were about ten different ones during July & August) and Harry only three blocks away!!

In all seriousness, perhaps some of our builders will take the hint and indulge in some Hollywoodian tactics to promote the cause of the organ before Laurens Hammond gets the idea.

[A representative of a motionpicture company called at T.A.O.'s office some years ago in his effort to find an organ-builder willing to cooperate in just such a film; we supplied some names and information but to date have heard nothing further on the subject. All honor to Casavant Freres for their participation in such an enormously profitable public service.—T.S.B.]

#### FEES FOR CHURCH WEDDINGS

*As established by the Reformed Church of Flatbush*

An attractive printed circular calls this "New York's oldest church of continuous service at one location," and it's in Brooklyn; its organist is Dr. Robert Leech Bedell. The circular is devoted to a plain statement of the conditions under which the Church may be used for weddings and one of its opening statements may be of use to organists who consider it beneath their dignity to play the wedding marches most brides set their hearts on.

"The church is not a hall. It is a sanctuary. All things which transpire within it must be in keeping with the high purpose to which it was dedicated."

"For the use of its facilities the Church asks no remuneration for itself. The following payments are involved however"—and we summarize them.

\$25.00 minimum for the sexton, to be paid the night of the rehearsal; for this the sexton pays his assistants, supervises the florist, gives two evenings of his time, provides parking for the cars, etc. If the bride & groom are members

of the church, minimum fee is \$15.00. Minimum is \$10.00 if the chapel is used.

Organist's fee is \$25.00 and only the church's own organist will be permitted to play; if the service is in the chapel, the bride may employ any pianist she chooses and make all her own arrangements.

The minister of the church "shall be invited to officiate at the wedding, or assist in the ceremony. The minister does not wish us to establish a set fee. Since of all services provided through the Church, this is the most important, we know you will guide yourself accordingly."

If the Church florist is not employed, any outside florist must "confer with the sexton as to what is permissible."

"Photographs of services or the interior of the sanctuary are not permitted. For what may be done, kindly confer with the sexton."

That's telling them. And lots of people need to be told too. The document is headed "A Message from the Conistory."

#### Andre Marchal's New York Recital

*St. Paul's Chapel, Columbia University, Oct. 20, 1947*

The organ is a 4-70 Aeolian-Skinner built in 1939, one of Mr. Harrison's best; the Chapel is one of the City's best places for recitals. The program:

Du Mage's Grand-Jeu, interesting only for its age, not its message; played close to full-organ style.

De Grigny's Recit de Tierce made lively music, largely on flutes and off-unisons.

Clerambault's Basse de Cromorne derived an interesting and exaggerated flavor from the Krummhorn solo.

Daquin's Noel Etranger was the first concert music on the program, fanciful, colorful, rhythmic, charming, done in masterly style.

Bach's Sonata 2 began in fairly colorful style, not too loud but too much flute; second movement used an unbecoming snarly reed against flute; third rather duplicated the registration color of the first. Mr. Marchal follows common practice, in organs of this type, and draws so many stops that all combinations above forte sound alike because they have too many stops in common.

Seth Bingham's Prelude & Fugue was the most interesting music on the program. Mr. Marchal kept it soft the whole way through, giving his audience welcome relief from upperwork & mixtures; this quiet 8' richness on recognizable tones made Mr. Bingham's music come home to roost in the heart. Lofty music and severe, but real music none the less.

Messiaen's l'Ascension No. 1 showed some weird colorings, welcome 8' tone, and climax chords with refreshingly sturdy body to them. The Frenchman's organ lacks the lovely solo registers all large American organs have, so Mr. Marchal did not explore these realms, choosing instead to rely on the common Diapason & mixture effect.

Alain's Variations on a Jannequin Theme had nothing to say but used its musical words well, even though they meant nothing.

Jean Langlais' Te Deum closed the program in high rejoicing—practically the only full-organ piece played, which in itself was good; there's nothing so boresome as continuous full-organ. After this came an improvisation which I preferred not to hear; others tell me it was unusually interesting. Though blind, Mr. Marchal manipulated the console unaided.

Coda: It was a full house. On my way out, in the crow's-nest the benign quadruplets, strangely happy: Dr. Robert Baker, who should have known better; W. Richard Weagly, looking grandly human divested of his priestly vestments; M. Searle Wright, a lot younger (and handsomer) than W.A.G. misled me to expect; and the irrepressible Virgil Fox whom even an organ recital could not quench. Each of them worth ten thousand a year in church music, and how many of them are getting it?—T.S.B.



The  
AMERICAN  
ORGANIST

METHUEN, MASS., Memorial Music Hall  
*Organ originally in Boston Music Hall*

Built by E. F. Walcker & Co., 1857 to 1862  
 Rebuilt & enlarged by Aeolian-Skinner Organ Co. 1947  
 Specifications & voicing by G. Donald Harrison  
 Stoplist data here based on details furnished by Mr. Harrison, terminology changed to accepted American standards instead of following German practise.  
 V-81. R-112. S-81. B-0. P-5811.

**PEDAL:** V-22. R-30. S-22.

32	Principal 30. Old, no changes.
16	Principal 30. Top 13 pipes new. Quintaten 30. New.
	Bourdon 30. Old, no changes.
	Lieblichgedeckt 30. Low 12 old Solo, remainder old Swell.
8	Contrabass 30. New string (Mr. Harrison's famous wood pipes).
	Octave 30. Mostly new, some old pipes in low octave.
	Spitzfloete 30. New.
	Cello 30. 18 new pipes, with upper end of old 8' Cello revoiced.
5 1/3	Quint 30. Old E.M.S. Swell 8' Diapason.
4	Superoctave 30. Old, no changes.
	Nachthorn 30. New.
3 1/5	Tierce 30. Old E.M.S. Harmonic Flute.
2	Waldfloete 30. Old, no changes.
IV	Grand Bourdon 120. Top rank tuned to flat seventh.
VI	Mixture 180. All new, no breaks, 16' series. 19-22-26-29-33-36.
32	Bombarde 30. Old, new tongues, reregulated, rather sensitive.
16	Bombarde 30. Old, new shallots, entirely rebuilt.
	Bassoon 30. Old, new tongues, reregulated, rather sensitive.
8	Trompette 30. New.
4	Clarion 30. Old Swell 4' reed revoiced.
2	Rohrschalmei 30. New.

**GREAT:** V-21. R-35. S-21.

16	Principal 61. One new pipe, BBB.
	Bourdon 61. Old first rank of Cornet with new bass added.
	Viola Major 61. Bottom 13 new metal pipes, entirely revoiced.
8	Principal 61. New from tc up, bass from old Choir 8' Principal (in the case).
	Gedeckt 61. New 8' metal Bourdon tc up, old wood bass.
5 1/3	Gemshorn 61. Old, no changes.
4	Quint 61. Old, no changes.
	Octave 61. New.
	Spitzfloete 61. Old Choir 8' Spitzfloete.
	Flute d'Amour 61. Old, no changes.
	Koppelfloete 61. New.
3 1/5	Tierce 61. Old, no changes.
2 2/3	Quint 61. New.
2	Superoctave 61. New.
	Waldfloete 61. Old, no changes.
1 3/5	Tierce 61. From old Mixture.
1 1/7	Septieme 61. From discarded Mixture ranks.

VI	Cornet 311. Pipes from old Great 8' Diapason, 4' Octave, 2 2/3' Quint, 2' Superoctave, and discarded ranks from Mixture and old Cornet.
IV	Fourniture 244. Old pipes, revoiced, layout revised.
IV	Scharf 244. Old pipes, revoiced, layout revised.
IV	Kleinmixture 244. New throughout; smaller scale than the other mixtures.
SWELL: 8	V-16. R-19. S-16. Principal 61. Old Solo Geigenprincipal from tenor-G up, lower 7 old E.M.S. Swell Diapason, low-G to tenor-Fs old Swell Salicional cut down to meet scale of Geigenprincipal. Chimney Flute 61. New. Viola da Gamba 61. New. Viole Celeste tc 49. New. Aeoline 61. Old Solo Aeoline with E.M.S. bass. Prestant 61. Old, no changes. Flute Couverte 61. The 4' rank of old Piffero. Nasard 61. Old 5 1/3' Quint transposed. Octavin 61. Old, no changes. Piccolo 61. Old Solo Piccolo. Tierce 61. From old Swell Mixture. Plein-Jeu 244. Two new ranks, old pipes revoiced, new layout.
4	Bassoon 61. New. Trompette 61. New. Hautbois 61. New. Clarion 61. New. Tremulant.
2 2/3	POSITIV (unenclosed): V-12. R-16. S-12. Bottom manual, uses old Choir chests.
2	Gedeckt 61. New tenor-C to top-G. Quintaten 61. New.
1 3/5	Principal 61. Old 8' transposed. Nachthorn 61. New. Nasard 61. New.
IV	Octave 61. Old 4' Principal transposed. Blockfloete 61. New. Tierce 61. New. Quint 61. New.
16	Superoctave 61. Old, no changes. Scharf 183. New, large scale. Cymbal 183. New, small scale.
8	CHOIR (top manual): V-10. R-12. S-10. Quintaten 61. New. Concert Flute 61. Old Solo. Viola 61. Old Choir. Unda Maris tc 49. Old Choir 4' Dolce. Flauto Traverso 61. Old Swell. Gemshorn 61. Old Choir 2' Flautino. Cymbal 171. All new, medium scale. Dulzian 61. Old Solo Vox Humana rebuilt, revoiced, and bottom octave added.
2	Krummhorn 61. New. Regal 61. Old free-reed Vox Angelica, revised and some alterations. Tremulant.
1 1/3	COUPLERS 21: Ped.: G. S-8-4. V. C-8-4. Gt.: G. S. V. C. Sw.: S-16-4. Positiv (V): S-16-8-4. V. C-16-8-4. Ch.: C-16-4.
1	Combons 48: P-8. G-8. S-8. V-8. C-8. Tutti-8. Crescendos 3: S. C. Register. Reversibles 12: G-P. S-P. V-P. C-P. S-G. V-G. C-G. S-V. C-V. Ensemble-1. Ensemble-2. Full-Organ. Cancels 1: Tutti. Division Transfers 1: Great-Positiv.

**METHUEN, MASS.***Memorial Music Hall*

Built by E. F. Walcker &amp; Co.

Opened Oct. 31, 1863.

Walcker's Op. 200

Stoplist as by Walcker in 1914.

Manuals: CC-a3; Pedal CCC-F.

Walcker indicates no borrowing of any kind though Hopkins undertakes to cover this detail; none the less these pages will not commit themselves as to the number of voices, ranks, or pipes; stops only are computed here. S-89. (Possibly 108-R)

**PEDAL:** S-20.

32	Principal Bass
	Grand Bourdon
16	Octave Bass
	Sub-Bass
	*Bourdon
	Violin
8	Octave Bass
	*Flute
	Hohlfloete
	Viola
	Violoncello
4	Octave
	*Flute
2	*Waldfloete
32	Bombarde
16	Trombone
	*Bassoon
8	Trumpet
4	Bass Horn
2	Cornettino

\*These were listed separately as a second division of the Pedal Organ and they were enclosed under swellpedal control, evidently with the Swell Organ.

**GREAT:** S-25.

16	Principal
	Tibia Major
	Viola Major
8	Diapason
	Flute
	Gedeckt (1)
	Viola da Gamba
	Gemshorn
5 1/3	Quint
4	Hohlfloete
	Flute d'Amour
	Fugara
3 1/5	Tierce
2 2/3	Quint
2	Octave
	Waldfloete
V	Cornet
VI	Mixture
IV	Scharf
16	Bassoon
8	Ophicleide
	Trombone
4	Trumpet
	Regal
	Clarion

1—That's the way Walcker spells it, for the benefit of those who still like it the wrong way. Great manual was at the bottom.



ARTHUR HOWES  
director of Methuen Memorial Music Hall Inc. In  
cooperation with Dr. Archibald T. Davison, Dr.  
Wallace Goodrich, and Moses T. Stevens,  
the board of directors.

**SWELL:** S-18.

16	Bourdon
8	Principal
	Quintaten
	Gedeckt
	Salicional
	Dolce
5 1/3	Quint Flute
4	Octave
	Rohrfloete
	Flauto Traverso
2 2/3	Nasard
2	Octave
V	Mixture
8	Trumpet
	Bassoon
4	Trumpet
	Hautbois
	Cornettino

This was the second manual and it was enclosed. No Tremulant was indicated.

**CHOIR:** S-15.

16	Gedeckt
8	Flute Principal
	Spitzfloete
	Bifara 2r (1)
	Gedeckt
	Viola
4	Principal Flute
	Hohlpfeife
	Dolce
2	Superoctave
	Flautino
II	Sesquialtera (2)
8	Clarion
	Physharmonica (3)
4	Clarion

1—8' & 4', like a Doppelfloete says Audsley, and it had a Tremulant; 2—2 2/3' & 1 3/5'; 3—"mit schwel-lung," says Walcker, meaning enclosed.

**SOLO:** S-11.

16	Bourdon
8	Geigenprincipal
	Concert Flute
	Aeoline

- 4 Gemshorn  
2 2/3 Quint  
2 Piccolo  
8 Corno di Bassetto  
Vox Humana (1)  
4 Piffero 2r (2)  
Vox Angelica  
1—enclosed and with Tremulant; 2—Fife, says Audsley, similar to the reed Chalumeau. Solo was the top manual.

**HARRISON MIXTURES***Great Cornet*

- 1-12—12-15-17-19  
13-19—8-12-15-17-19  
20-49—1-8-12-15-17-19  
50-61—1-8-12-15

*Great Fourniture*

- 1-12—15-19-22-26  
13-24—12-15-19-22  
25-36—8-12-15-19  
37-61—1-8-12-15

*Great Scharf*

- 1-18—19-22-26-29  
19-30—15-19-22-26  
31-42—12-15-19-22  
43-54—8-12-15-19  
55-61—5-8-12-15

*Great Kleinmixtur*

- 1-18—26-29-33-36  
19-24—22-26-29-33  
25-30—19-22-26-29  
31-36—15-19-22-26  
37-42—12-15-19-22  
43-48—8-12-15-19  
49-54—1-8-12-15  
55-61—1-5-8-12

*Swell Plein-Jeu*

- 1-12—19-22-26-29  
13-24—15-19-22-26  
25-36—12-15-19-22  
37-48—8-12-15-19  
49-61—8-12-15-15

*Positiv Scharf*

- 1-18—22-26-29  
19-30—19-22-26  
31-42—15-19-22  
43-48—12-15-19  
49-54—8-12-15  
55-61—1-8-12

*Positiv Cymbal*

- 1-6—36-40-43  
7-12—33-36-40

- 13-18—29-33-36  
19-24—26-29-33  
25-30—22-26-29  
31-36—19-22-26  
37-42—15-19-22  
43-48—12-15-19  
49-61—8-12-15

*Choir Cymbal*

- 1-18—26-29  
19-30—19-22-26  
31-42—15-19-22  
43-48—12-15-19  
49-61—8-12-15

T.A.O.'s thanks to Mr. Harrison for furnishing the mixture composition.

# EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

## What Goes On Around Here

**S**AID a friend, "By the way, Thusan So thought your comment on Soand So was not tactful." Maybe it was not. Possibly modern civilization has deteriorated so that no truth is ever tactful, no candid expression of a man's actual thoughts, no honest convictions. Music journalism is expected to conduct itself so decorously that nobody is ever offended—except perhaps the man who plays Hearts & Flowers for a music-hungry humanity, and to offend him is the bounden duty of every writer. Bosh & nonsense and a few other things. There are all sorts of people in the world; to regiment them or their thinking or their speaking into a common pattern is not to my liking, nor do I believe Miss Soosie likes it either.

A clergyman jumped on me with both feet for my opinions on hymn-singing, said his congregation really liked to sing hymns and did sing them. I said I'd see about that some Sunday morning. I did. They didn't. They mumbled. The hymns selected were good.

To begin at the beginning, the organist played a delightful melodic prelude of the better sort and made all the mistakes I want Miss Soosie to avoid. Rubato is all right but a drunken reel is not; there is no more warrant for distorting the rhythm than there is for distorting the melody or the harmony; if we knock one of this trio into the cocked hat we might just as well knock the other two there also and it makes little difference which one we annihilate first. What's the matter with having a smooth-flowing rhythm, no jerks & jumps, just smooth-flowing rhythm with gentle nuances at the phrase ends?

Also, Miss Soosie, don't use too much organ in your anthem accompanying. Avoid heavy 8' Diapasons; avoid even the less offensive 8' Principals. Use some 4' of the non-flute variety if your choir begins to slide; if it starts to expire come in with a lot of top-work, even including some mixtures if they are not of the 1890 era. A little high-light organ tone shining through while the choristers catch a breath will keep them on key and you won't have to drown the poor dubs in a torrent of Diapasons. Here the Diapasons were aggressively tubby & bulky, but the organ had some lovely Celestes and equally lovely 8' solo flutes. Nice to hear such tones now & then. This organist did it nobly while the money was being collected.

I never heard a clergyman read the Bible with more impressive deliberation than this one did. It gave the feeling that he thought it was important and wanted you to think about what he was reading. And his sermon was about something an intelligent man might well discuss. He discussed it intelligently, and as strongly as he dared. Being in the pulpit, with a bunch of Old Criticizers down there in the congregation, he didn't dare cut loose like these pages sometimes do and say just what he meant. But I knew, and admired him greatly for it.

At 1:30 I was in the sacred precincts of the Lotus Club whose portals opened to me, thanks to the presence of Dr. William H. Barnes who in turn was enquiring for Dr. Charles M. Courboin to whom all portals are open. With Dr. & Mrs. Courboin were Mrs. Barnes and Mr. & Mrs. Flor Peeters. I wouldn't dare tell all I

know (or part) about the good Doctors Barnes & Courboin, but it was my first meeting with Mr. & Mrs. Peeters and it's safe to talk about them here.

Mr. Peeters is a delightful personality, all man, no fuss & feathers; and his wife is a gentle petite lady who immediately wins any man's admiration. If you've heard Mr. Maekelbergh talk about Mr. Payters it's merely the Belgian's way of pronouncing Peeters. And if you listen to all Mr. Maekelbergh says you'll begin to think Mr. Peeters is one of the world's finest. I'm thinking so myself.

Said Dr. Barnes: "Did I tell you about," and says everybody else (who has had experience) "No, and for heaven's sake don't." But that squelches, I am glad to say, neither Dr. Barnes nor Dr. Courboin. However, Mrs. Peeters doesn't understand too much of English, though both Mr. & Mrs. Peeters speak it surprisingly well.

I like Mr. Peeters a lot. He's the kind of a man I think the organ world needs. As I've said, all man. No bluff. And he has produced so much as a composer that his name will certainly live long in history.

By 4:00 I was once again in the Evangelical Lutheran Church of the Holy Trinity where Dr. Henry F. Seibert has been making music since 1922. It was his monthly organ recital, no invocation or benediction, just organ music on the organ Mr. Ernest M. Skinner rebuilt and enlarged for him. Now here's a man who isn't afraid to play music his audience can enjoy; and for an organ recital played in church on a Sunday, you tell me which piece is below standard or out of tune with either the church or the organ profession. His program:

Piutti, Fest-Hymnus  
Harwood, Prelude on Old 132  
Barton, Lake of Galilee  
Bach, Now Thank we All  
Bach, Jesu Joy of Man's Desiring  
Sibelius, Finlandia  
Karg-Elert, Benedictus  
McAmis, Dreams  
Faulkes, A Mighty Fortress

No need to go into a critique; these pages did that in the days when Dr. Seibert was making his first recital appearances in our city. But the same old vigor, directness, color, interpretation, were all there in abundance. It was good for an old man's soul to hear such music again. My favorite was the little melody piece by that charming Hugh McAmis who was among the first of the American organists to give his life for the damnable war the world's politicians decided to perpetrate. Mr. McAmis did not follow up with other compositions. But that Dreams is truly a lovely piece of music, and the greater the musician who plays it, the greater its effective beauties; Dr. Seibert did it profoundly well. He's a master of the organ. Doesn't overindulge in upper work but likes color. And keeps his music alive & moving. He knows where he wants to go and goes there with minimum interference.

At 9:20 p.m. I was again in Mr. Ernest White's studio to hear the recital by one of his star pupils, Miss Marie Schumacher, who is going to give the men a run for their money if they don't dig in and work harder. Her program will be found on our November p.382. Such

technical mastery as this young girl shows is astonishing, and her ease in doing the most difficult things is astounding. There must be something back of the scenes when a pupil so young can do what Mr. White has led Miss Schumacher into doing.

This organ is on 3½" wind but Hope-Jones would swear it was 50" or even 100". Such strength of tone is likely to be so emphatic that in a comparatively small room it hits too hard, but that Bach-enthusiast Mr. Harold Fink is all for it, debating its usefulness only in such pieces as the Adagio in the Bach Toccata-Adagio-Fugue, which I too found a bit on the hard side. But in such flashy things as the Farnam Toccata Miss Schumacher turns you around and stands you on your head. And no fuss about any of it, just a musicianly performance done in supreme poise, a delight to watch as well as to hear.

Can you play Vierne's Clair de Lune on this type of organ and make it artistic in a small room? Miss Schumacher did exactly that. What a feast of beauty it was too. And if the applause didn't make her happy as she left the room and had to return three or four times for more bows nothing ever would. Mr. White is proud of her. So am I. An old stick-in-the-mud? No sir, not this girl. Young, slender, rather tall, slightly blonde, good to look at, and thoroughly alive. You remember the day when pupils played timidly, little self-assertion, much trepidation? Mr. White has wiped that out. He says this type of instrument makes a tremendous contribution to such facility, and not having heard it produced on any earlier type of organ I've got to agree with him. Miss Schumacher doesn't flinch when the hard lines of the organ contribute to her climaxes, but the Vierne proved that she can turn the instrument also to the warm appealing music so many of us old-timers still crave.

Very well. That's what went on for me one day around here.—T.S.B.



No. 3: Melody  
By ROWLAND W. DUNHAM  
*Associate Editor, Church Department*

T is a simple matter to define what we mean by a melody as a succession of single tones usually but not necessarily in some rhythmic pattern. Most melodies conform to a series of prescribed notes called a scale. In our musical system it is customary to base our melodic procedure on the premise of a definite tonality.

For the musician the construction of melody has always been a matter of speculation whether as a composer or as an interpreter to whom melodic movement must be intelligently reflected. Much has been written to explain what makes for good melodic procedure. William Pole in his *Philosophy of Music* observes the Helmholtz approach through "the scientific relations between consecutive notes in melody" with no explanation of their esthetic character. He then cites Sir George Arry in the opinion that "the same ratios of vibrations which, when combined, conduce to pleasing harmony, may, when existing between consecutive notes, be also pleasing in melody." Dr. Pole concludes that "no one has made any successful attempt to analyze what are the particular features that constitute pleasing melody or to explain why we like some melodies in preference to others."

The former president of my University inquired of an amateur musician, "Why is it that when a tune starts on a given note it goes up rather than down, or vice-versa?" This is a logical and searching question that few professionals



DR. HUGH PORTER  
*director of the School of Sacred Music, New York, who has been appointed also the "Clarence and Helen Dickinson professor of sacred music" in Union Theological Seminary in New York City.*

would quite know how to answer. Yet it is actually a fundamental musical principle that every student should understand from the outset of his career.

One of the favorite devices for teaching the beginner how to construct a melody is to speculate on the so-called tendencies of the various notes in the scale. A number of attempts have been made to reduce these apparent trends to a system. The fifth for instance may trend downward because of the mathematical proportion (2:3). A fourth has also a downward pull; a major seventh up; minor seventh down; and so on, with some intervals moving in either direction. All this is said to yield an immense range of expectancies for the composer to manipulate and is said to yield a highly expressive music. Should one submit to any such artificial formula for the creation of original music the result would be little else than mediocrity.

Great music may not necessarily depend on good melody. Some of the best-known works in standard repertoire have weak melodic bases. Such a deficiency seems to argue that the music is above reproach. A little thought will reveal that poor workmanship, be it melody, harmony, or any other aspect, lessens the effect materially. Since the completely perfect masterpiece has never been written, it is foolish to argue that a fine melody is unessential. If only the complete sketchbooks of Beethoven were available, we could see how he many times altered crude melodic ideas until they reached a beauty the original did not seem to promise.

To return to the original question of what makes a melody go either up or down, we must discount any method based on purely arbitrary trends, and try to ascertain the purpose of melody. Since music has one main objective—beauty—it is evident that the selection of notes following in succession must be guided by esthetic purpose. Despite Dr. Pole, there are reasons why one melody pleases better than another, and there is an explanation of basic "esthetic character."

The direction of a tune has an effect on emotion. While this is undoubtedly due to education and musical experience, the feeling of elation and serenity becomes keener as the melody ascends; conversely, our spirits lower as the notes



**FLOR PEETERS' STUDIO**  
in Malines, Belgium; on your left the Josef Stevens organ built for him,  
on your right the console Cesar Franck, Belgian, played so long  
in Ste. Clotilde, Paris, given Mr. Peeters by Tournemire  
who also was Ste. Clotilde organist for many years.

move downward. This formulates the first principle which was proposed by our University president's query. There is indeed a reason why, from a given pitch, a melody moves up or down.

Then comes the question of how far shall the melody move up or down. Here we have only two considerations, the step or the skip. Step-wise movement gives the feeling of smoothness, of tranquility. Chromatic half-steps disturb the feeling of tonality unless accompanied by harmony which places them as passing-tones. The skip is essentially harmonic because it is part of a possible arpeggio. It possesses an effect of activity as opposed to the passive effect of the step. The wider the skip the more vigor may be inherent melodically. Two contrasting illustrations, first the well-known Hymn of Joy melody in the Beethoven Ninth Symphony. Here is a series of contiguous notes with only an occasional skip, giving a reaction which the composer definitely planned and which certainly meets the demands of the text. On the other hand how brilliantly does Wagner achieve dramatic excitement in the Ride of the Valkyries, by a melody which consists entirely of skips.

The third of our simple rules for planning a melody along esthetic lines has to do with the extremities of height and depth in the pitch of notes. As a tune rises to greater and greater heights there usually comes a place which is described as the climax and may be the highest note in the melody. If it is not always actually so, it is likely to appear so. Certainly the aim of the composer toward a climax is demonstrated in enough music familiar to all of us to need little elaboration. Two good examples are the opening melody in the Andante of the Beethoven Fifth where the long solitary E-flat gives such a wonderful effect. Another is that lyric melody in Brahms' First Symphony that rises to a culmination so beautifully.

To write a good melody is therefore not accidental at all but the result of intelligence guided by good taste and esthetic considerations. Just the proper balance of step and skip procedure, the best spot for the climax, the tessitura that the melody may favor—depending upon the kind of an effect desired—are the details that produce a melody that is strong rather than weak. While many famous composers have been

unaware of these elements, those whose music invariably possesses melodic distinction point unmistakably to a manner of procedure which was sound and absolutely free from any such mathematical foibles as the "trends" of the various notes in a scale.

Anything approaching an appreciation and understanding of melody-writing is lacking in many musicians' training. While it is the purpose of the study of counterpoint to teach melody-writing, it is amazing to discover how seldom these elementary facts are revealed to students. The foregoing discussion is one which I have presented to hundreds of advanced students, many with courses in counterpoint to their credit, to whom the principles were entirely new. With such knowledge, a melody is written with a purpose. Without it, success is dubious or, at best, accidental.

#### DEVELOPING THROUGH SEVENTY-FIVE YEARS First Methodist Church, Hutchinson, Kansas

A 24-page booklet was used to summarize the period from the Church's founding in 1872 to its anniversary in 1947. It contains photos of 17 clergymen and 6 others of similar work; also pictures of three choirs and two organists. Ratio is 23 to 2; that seems a little self-centered. Anyway on the healthy side there's a history of the music development. Says the opening sentence, "Music has always been an important part in the development of the First Methodist Church," which is very good to admit. Twenty-three clergymen, two musicians, pictorially.

Earliest "directors," they call them, were Fred Woodell, B. S. Hoagland, Mr. Woodrow, Charles Tedrick. "Edward Malloy was probably the first choir director"; he even did "Elijah" and the others.

1890 "Mrs. Frank Colladay directed the choir."

1900 G. M. Phillips took the job; services in a theater while a new church was being erected. "During the next six years" three women took over; one had "a beautiful soprano voice." Then a man took the Sunday-school and the choir, lasted two years; a woman again, for a few months. Then another in 1921.

1928 Erle Faber with the magic "studying abroad" tag inaugurated "an entirely new plan. Each chorister was given the privilege of an individual lesson each week. This raised

the standard of the choir." Vestments popped up for the first time, made by the women of the Church.

1936 more changes came, 1937 more, 1939 more, 1941 more. Maroon robes replaced the black & white in 1942.

In 1944 the Church finally woke up and hired a professional organist, Harry H. Huber; he has a multiple-choir organization. Junior choir first came on the scene in 1931; in 1943 the preacher took it in as "a part of the regular Sunday service" and other children's choirs were organized.

A list of "accompanists" is also followed through, but it appears that Accompanists and Organists were all of a same breed, undesirables. Of course the Church then didn't know what it was doing, so it made a mess of things. Our land is still burdened with such.

As to instruments, a hand-pumped harmonium was first, and since it's called hand-pumped it may have been a 2m & pedal thing. In 1895 a piano popped in, evidently as a supplementary ruination. In 1907 the first organ was purchased, a 2m. In 1939 the Reuter Organ Co. rebuilt and enlarged it.

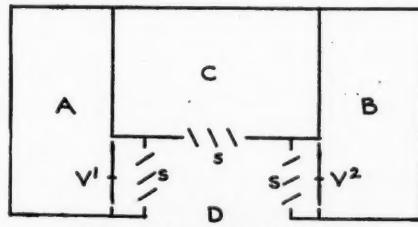
And the whole story is ruined by this bit of stupidity: "As in any church, the music committee is of utmost importance." We suggest churches also install pulpit committees to tell the preacher how to do his work, when and if they continue to tell highly-trained organists how to do theirs. But apologies to the Hutchinson Methodist for it became a man when it engaged Mr. Huber and put away its childish things like music-committees.—T.S.B.

### A Home-Built Organ with Ideas

By GEORGE W. COLLINS  
Organist and business executive

The small-organ design on June p.198 reminds me that I am in the act of rebuilding my own house instrument. The main idea is to have each generic voice—flute, string, reed, Diapason—in a separate chamber behind individually controlled sets of shutters, with a home manual for at least three of the basic organ families. This means three keyboards, but the facility and ease of playing a few notes here & there of any basic tone family without changing registration is a joy and a delight. Also, as an added feature, a performer is playing on the flute manual with shutters open; he continues on the string manual, slowly closing the flute tone and opening the string division. It is like a stereopticon, merging one picture against another, melding one tone color into another. It cannot be done in any other way, excepting in a large organ where the same tonal elements obtain on all keyboards.

Another feature I have in mind is the Tremulant effect. It is customary to shake the wind-supply, thus momentarily flattening the pitch and giving, at least in many instances, a sobbing tone which, to my mind, is tiresome. My idea is to have a revolving or swinging vane just behind the shutters and not too large to stifle the tone but just big enough to cause an undulation of the tone that is allowed to bloom naturally and then is altered slightly in a pleasing way to produce a vibrato effect.



In my diagram, A, B, and C, are three separate chambers housing respectively the flutes, strings, and Diapasons. Each chamber has its own set of swell-shades operated by separate shoes. In chambers A and B, just behind the shutters, are the vanes V. Chamber C, containing the Dia-

### WICKS ORGAN OF THE MONTH



12 MONTHS (INCLUDING THIS ADVERTISEMENT) OF  
WICKS MESSAGES TO ORGAN ENTHUSIASTS

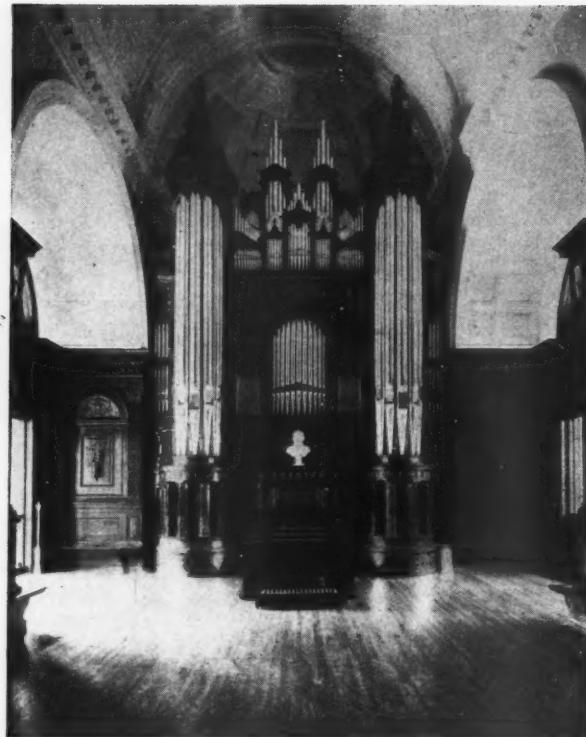


Wholehearted response to this series of advertisements has prompted us to decide to continue them through the coming year. These are but a few of the fine Wicks Organs built during 1947, and names and locations of the installations are listed below.

We wish to thank our numerous friends everywhere, for their confident patronage, and extend to all, our very best wishes for Christmas and the New Year.

Saint Anthony's Catholic Church, Saint Louis, Missouri.  
Saint John's Evangelical Lutheran Church, Baltimore, Md.  
Calvary Baptist Church, Tyler, Texas.  
Emmanuel Evangelical Lutheran Church, Indianapolis, Indiana.  
Loyola University Chapel, Chicago, Illinois.  
First Presbyterian Church, Galesburg, Illinois.  
Emmanuel Evangelical Lutheran Church, Saint Paul, Minn.  
Charles Town Presbyterian Church, Charles Town, W. Va.  
Most Holy Name Church, Loyola University of the South, New Orleans, Louisiana.  
Eutaw Place Baptist Church, Baltimore, Md.  
Community Church, Ludington, Mich.

**WICKS  
ORGANS\***  
HIGHLAND ★★ ILLINOIS



**HE GAVE THEM IMPOSING CASES**  
Edward F. Searles, to whom goes exclusive credit for preserving the Boston Music Hall organ, founded the Methuen Organ Co. to build organs, chiefly for himself; this one he erected in his Kellogg Terrace home, Great Barrington, Mass., and later donated to the Stone Church, Methuen.

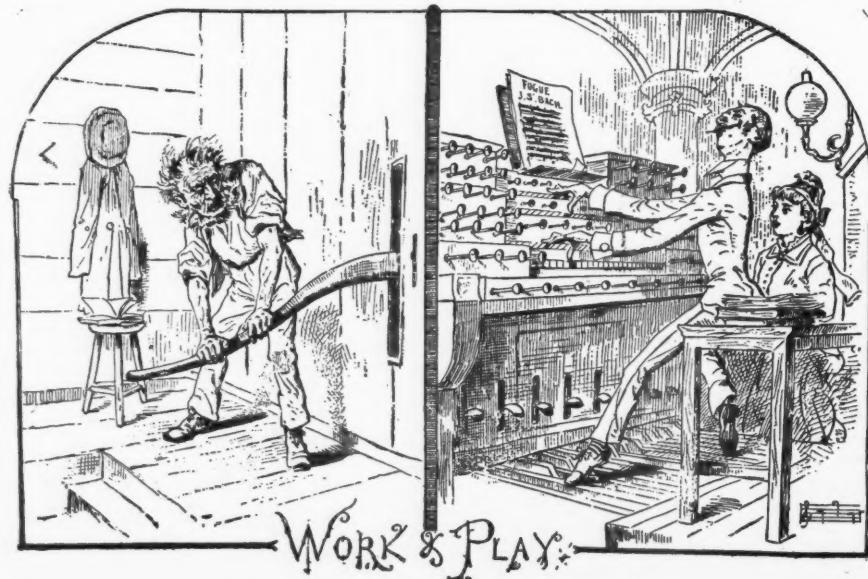
passions, has no vane; the pipes speak without any vibrato effect imposed on their tone.

It seems to me there is an advantage in this system of chambers. For the man building his own organ, it would be more practical to spend the time & money on dividing the chambers and adding the extra shutters and extra manual, than to add one or two more sets of pipes without treating them in this individual way and without separate control, and having them all in one chamber on one chest.

The opening D may be just an ordinary doorway off the music-room in which the console is located; or it may

be covered by tapestry or grille or treated in any other manner desired. This is a simple & inexpensive way of housing the pipes and does not require the bother of removing any plaster.

I also recommend putting the bottom 16 pipes in each set in chamber C, which will give the most-used Pedal pipes a chance to speak under expression as a Pedal Organ. Also, putting these bases on a separate chest steadies the wind to the other pipes. My own instrument is considerably larger than the skeleton scheme I mention here but the system of tonal control is the same.



# THE ORGANIST'S CHOICE OF ELECTRONICS



## *True to Organ Tradition*

For authentic and satisfying tone . . . for ease of playing . . . for economy and versatility . . . the BALDWIN ELECTRONIC ORGAN has been welcomed and acclaimed as an instrument to satisfy the most discriminating musical requirements. The tone-colors produced by the BALDWIN ELECTRONIC ORGAN are electrical analogies of the true tone characteristics of Diapasons, Flutes, Strings and Reeds. Initially generated tones contain all the audible natural harmonics or partials as well as the fundamental tone.

The action of both manuals and pedals is so designed that the attack and decay of tone is graduated, producing a tone of true organ character. Specifications for the Organ Console accord with A.G.O. standards.



### S P E C I F I C A T I O N S

#### **SWELL**

Violin Diapason	8'	Open Diapason	8'
Stopped Diapason	8'	Melodia	8'
Aeoline	8'	Dulciana	8'
Trompette	8'	Trumpet	8'
Clarinet	8'	Octave	4'
French Horn	8'	Violina	4'
Oboe	8'	Clarion	4'
Vox Humana	8'	Swell to Great	8'

#### **PEDAL**

Flute	4'	Open Diapason	16'
Salicet	4'	Bourdon	16'
Dolce Cornet		Cello	8'
Bourdon	16'	Flute	8'

#### **GREAT**

8' Great to 8' Pedal

## THE BALDWIN ELECTRONIC ORGAN

THE BALDWIN PIANO COMPANY • CINCINNATI 2, OHIO

*Makers of Baldwin, Acrosonic, Hamilton and Howard Pianos*



## SERVICE PROGRAMS

*Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.*

CORLISS R. ARNOLD  
First Presbyterian, Monticello  
*Evening Worship'*  
Trad., Prologue de Jesus  
Corelli, Sarabande  
Bach, Fantasia & Fugue Gm  
Two Choralpreludes  
Schumann, Sketch Fm  
Reger, Benedictus 59-9  
Mulet, Thou Art the Rock  
Opened with seven service items, closed with benediction.

MRS. JOHN H. BUZBY  
\*Zion Reformed, South Bend  
*Dedicating Kilgen Organ*  
Call to Worship, Invocation in Unison,  
Responsive Ritual of Dedication, Prayer  
of Thanksgiving, Doxology, Hymn.  
off. Debussy, Claire de Lune  
Gloria, Mozart  
Bach, Prelude G; Arioso.  
Bonnet, Romance sans Paroles  
Pratella, Gothic Cathedral  
Loud, Andante  
Guilmant, Son. 5: Scherzo  
Lord's Prayer, Benediction.  
Lord bless and keep you, Lutkin  
Fletcher, Festival Toccata

Mrs. Buzby has been organist here for 13 years. "This year the Kilgen Co. rebuilt our Kilgen organ at an expense of \$10,000."

JAMES WINSHIP LEWIS  
\*Grace & St. Peter's, Baltimore  
*September and October Anthems*  
Faure, Hail Thou true  
Thiman, King of glory  
Cherubini, The righteous live  
Bach, Jesu Joy of man's desiring  
Tchesnolev, Salvation belongeth  
Bach, All praises to the Lord  
Anerio, Christ became obedient  
Services  
Willan, Missa Maria Magdalena  
Plainsong, Missa Orbis Factor  
Thiman, Mass  
Plainsong, Missa de Angelis  
Ibbotson, Missa Scantia Dunstani  
Ibbotson, Mass to All Souls  
Willan, Mass of St. Hugh

## Organ Maintenance

Rebuilding — Repairs  
Additions — Tuning  
Organ Chimes  
Amplified Tower Chimes

### Yearly Maintenance Contracts

Courteous and Dependable  
Pipe Organ Service  
by Factory-Trained Experts

## Chester A. Raymond

Organ Builder

44 Spring Street — Princeton, N. J.  
PHONE 935

Much Gregorian is used in all services; preludes & postludes seem to alternate between average titles and church choralpreludes with their titles given in English.

CARMAN H. MILLIGAN

St. Andrew's, Ottawa  
*September and October Choral Music*  
Whitlock, Be still my soul  
Gore, How goodly are Thy tents  
Balfour, Evening Hymn  
Handel, Lift up your heads  
Elgar, As torrents in summer  
Walmisley, From all that dwell  
Bach, O Thou of God the Father  
Haydn, Heavens are telling  
Thiman, King of Glory  
Greene, Thou visitest the earth  
Stanford, Te Deum Bf  
q. Mendelssohn, O come everyone  
duet. Bach, God my Shepherd  
Wesley, Thou wilt keep him

Organ music included 12 normal titles, 14 church choralpreludes with titles properly in English.

MRS. CHESTER C. NEWMAN.  
Columbus, Georgia (3 churches)

*Vesper Service in Song*  
Bach, Wake a Voice is Calling  
God of all lovely sounds, Dickinson  
Grant me true courage, Bach  
We praise Thee, Arensky  
Praise the Lord of heaven, Arensky  
Carol of Bells, Leontovich  
Our Master hath a garden, ar.Clokey  
Christmas Hymn, ar.Jungst  
Salvation is created, Tschesnokoff  
Bless the Lord, Ivanov  
Lo a voice to heaven, ar.Bortniansky  
Holy Lord God, Cain  
Beautiful Savior, ar.Christiansen  
O Holy Lord, Dett  
God of light, Mueller

Service given in First Presbyterian by

## Cyril Barker

Ph.D., M.M., A.A.G.O.  
Detroit Institute of Musical Art  
(University of Detroit)  
First Baptist Church, Detroit, Mich.

## Martin W. Bush

F. A. G. O.  
First Central Congregational Church  
Chairman, Music Department  
UNIVERSITY OF OMAHA  
Omaha, Nebraska

## Charles Harlan Clarke

Organist and Choirmaster  
Evangelical Lutheran Church  
Wilmette, Illinois

## Joseph W. CLOKEY

Dubert Dennis  
M. M.  
TEACHER — CONCERTS  
First Christian Church  
Oklahoma City

## C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.  
Pilgrim Congregational Church  
Saint Louis 8, Missouri

choirs of that church and St. Luke and St. Paul Methodist churches; Mrs. Newman directing, Mrs. James H. Jenkins organist. Total of 41 choristers—12s. 8c. 10t. 11b. Mrs. Newman seems to know how to do things right; not only was the program properly printed but her letter gives details of the three churches—and she's planning to spend January listening to church music in New York City.

## Robert Elmore

### Concert Organist

Mgt.: Bernard R. LaBerge, Inc.  
119 West 57th St. — New York

## Harold Fink

### Recitals

Box 242 Englewood, N. J.

## Norman Z. Fisher

M. S. M.  
Organist and Choirmaster  
First Christian Church  
Oakland, California

## Charles W. Forlines

RECITALS  
Associate Professor of Music  
MORRIS HARVEY COLLEGE  
Charleston, West Virginia

## Grigg Fountain

M. Mus.  
Faculty  
OBERLIN CONSERVATORY  
Oberlin Ohio

## David Hogue

PLYMOUTH CHURCH  
Lansing, Michigan

## Horace M. Hollister

M.S.M.  
Associate Organist  
Director of Music for Young People  
Madison Avenue Presbyterian Church  
New York City

## Harry H. Huber

M. Mus.  
KANSAS WESLEYAN UNIVERSITY  
First Christian Church  
Salina, Kansas

## EDWARD LINZEL

### RECITALS

145 West 46 St. — New York 19

## Gilbert Macfarlane

Choirmaster — Organist  
Director of Choir School  
TRINITY CHURCH  
Watertown, N. Y.

St. Paul Methodist, Mrs. Newman organist, 2m Austin, choir of 18 with 5 paid soloists.

First Presbyterian, Mrs. James H. Jenkins organist, 3m Pilcher, choir of 20, one paid soloist.

St. Luke Methodist burned a few years ago but is now rebuilding; piano used for the present, small choir.

THEODORE SCHAEFER

\*National Presbyterian, Washington  
Commemoration Service  
Karg-Elert, Now Thank We All

**Roy Perry**  
First Presbyterian Church  
KILGORE, TEXAS

**Richard Purvis**

Organist and Master  
of the Choristers  
Grace Cathedral San Francisco

**Irene Robertson**

MUS. D., F.A.G.O.  
Organist  
FIRST METHODIST CHURCH  
UNIV. of SOUTHERN CALIFORNIA  
Los Angeles

**MARIE SCHUMACHER**  
RECITALS

145 West 46 St. — New York 19

**Robert M. Stofer**

M. S. M.  
Organist and Chormaster  
The Church of the Covenant  
Cleveland

**Charles Doddsley Walker**

**Samuel Walter**

Boston University  
The Eliot Church of Newton  
Boston

**G. Russell Wing**

M. S. M.  
Organist and Director  
First Congregational Church  
La Grange, Illinois

**E. Richard Wissmueller**

New York City  
Recitals — Instruction

**Dale W. Young**

Mus. B.  
Zion Evangelical Church  
Jordan Conservatory — Butler University  
Indianapolis

## HAPPY HOLIDAYS TO YOU!

Maleingreau, Prelude Em  
Peace be to this house, Schaefer  
Behold the tabernacle, Willan  
Sowerby, Toccata C

Service began with brief ceremonies outside "at the Witherspoon monument and north portal" at 4:30 with the chief participant the president of Princeton University. Church of the Covenant, organized in 1883, has been joining in the services of the First Presbyterian since 1885; First was organized "in 1795 in a carpenter shop on what is now the grounds of the white house." The two were united in 1930 as Covenant-First; "by action of the general assembly of 1947" this Church is "established as the National Presbyterian." Program lists 44 choristers, 14 ushers, 4 ministers, 6 missionaries, combined officers numbering 47, and an administrative staff of 7. Says Mr. Schaefer:

"This setup brings us two services a Sunday instead of one, with no extra provision in the budget." Full choir sings morning services; 16 men, all volunteers, sing the afternoon services. "The 16 men meet once a week in my apartment because the Church's schedule does not allow an extra night regularly for rehearsal. About two-thirds of our work will be on music for the services, the other third will be on extra-curricular secular music. Most of the men sing also in the morning chancel choir."

C. ALBERT SCHOLIN  
Kingshighway Presbyterian, St. Louis  
*Vesper Musicae*

Scholin, Devotion  
Praise ye the Father, Gounod  
God is a Spirit  
Behold what manner of love  
Incline Thine ear  
Prayer of Thanksgiving, Kremer  
We plough the fields  
Deep River  
I've just come from the fountain  
Were you there  
Create in me a clean heart  
Dear Lord and Father  
The Holy City, Adams  
Cherubim Song, Bortniansky  
Scholin, Pastore  
Ye servants of God, Haydn  
Scholin, Maestoso

All compositions were by Mr. Scholin and the other works named were arranged by him for his various choirs and combinations of choirs presented in this special service. Mr. Scholin has a total of 135 works in print or being printed.

ERNEST WHITE  
St. Mary the Virgin, New York  
November Mases  
Plainsong, Missa Lux et origo

**William A. Goldsworthy**  
A.S.C.A.P.

Composers' consultant  
in analytical criticism of  
manuscripts  
and preparatory editing  
for publication.

ADDRESS  
234 EAST 11th ST. NEW YORK 3

Hassler, Missa Secunda  
Plainsong, Missa pro defunctis  
Peeters, Missa Sancti Josephi  
Rheinberger, Missa Misericordias Domini  
Palestrina, Missa brevis  
Rehm, Missa in E  
*Motets*

Henschel, Tantum ergo  
Brahms, Prayer to Mary  
Plainsong, Jesu dulcis memoria  
Tallis, O salutaris  
Palestrina, Sicut cervus  
Plainsong, O sacrum convivium  
Scarlatti, Exultate Deo  
Rachmaninoff, Ave Maria  
Plainsong, Caro mea  
Bainton, And I saw a new heaven  
Terry, Prayer to Jesus  
Plainsong, O quam suavis  
Kromolicki, Tantum ergo  
Verdonck, Ave Maria  
Plainsong, Ave Verum  
*Canticles*

Magnificat and Nunc Dimittis, Willan, Tomkins, Palestrina.  
Magnificat, Whitlock.  
O salutaris, Farnaby, Henschel, de la Rue, Schroeder.  
Tantum ergo, Victoria, Kodaly No. 1.  
Bruckner No. 1, Beobide, Reger.

ROBERT R. CLARKE

First Methodist, Fort Worth

A delightful Year Book of the Choirs covering the 1946-7 season takes 20 printed 6 x 9 pages.

Carol Choir, 36 girls, grades 4 to 6, rehearse Thursdays 4:15-5:00, sing at all festival services.

Cherub Choir, 30 boys, grade 4 to change of voice, rehearse Mondays 4:15-5:00, sing at festivals.

Cantus Choir, 15 girls, junior-high age, rehearse Tuesdays 4:15-5:00, sing in 3-part at all festivals. "Talented members will be taught elementary conducting and given opportunity to direct one of the youth choirs" now & then. Sing from east balcony.

Chapel Choir, 15 senior-high girls, rehearse Wednesdays 4:15-5:00, sing at all festivals; training and practise in conducting as for Cantus Choir. Sing from west balcony.

Cloister Choir, 22 boys and girls of college age, "organized upon the suggestion of the young people themselves," rehearse Friday evenings, sing in 4-part from rear balcony.

Chancel Choir, 61 adults (21s. 17c. 8t. 15b.) rehearse Thursdays 7:30-9:00.

Men's Chorus, 62 men, sing occasionally for evening services, and for meetings of men in the church; repertoire of church and secular music.

Chamber Orchestra, 37 players (7 v1, 6 v2, 6 viola, 4c, 1b; 2 flute, 2 oboe, 2 bassoon, 2 horn, 3 trumpet, 2 tympani), rehearse Mondays at 7:30.

First Methodist Orchestra, 69 players (24v, 6 violas, 6c, 4b, 4 flute, 3 oboe, 4 clarinet, 2 bassoon, 6 horn, 3 trumpet, 3 trombone, 1 tuba, 3 percussion) rehearse Tuesdays at 7:30; "organized to provide serious orchestral experience for the large number of musicians who were active in high-school and college groups but had no organized orchestra with which to play."

Organ is a 4-74 Kilgen built in 1931. John Burnham rehearses and conducts the

## Texas Organ Service

Tuning, repairing, organs rebuilt—20 years in the Southwest on all makes. Centrally located on U.S. 80 and 281 to cover Southwest easily.

**R. P. CONDRON**

Morgan Mill, Texas  
or P. O. Box 285, Stephenville, Texas

orchestras. The booklet lists all anthems sung but does not specify by which group; we omit the obvious Christmas, Easter, and other similar selections, omit also works universally used in all choirs.

Archangelsky, Incline thine ear  
Attwood, Teach me O Lord  
Bach, Come dearest Lord  
From deepest woe  
Jesu Joy of man's  
O Savior Sweet  
Thou Guide of Israel  
Beach, Canticle of the Sun  
Evening Hymn  
Bowes, Master what shall I do  
Brown, Only-begotten Word  
Butcher, Let all mortal flesh  
Ponder my words  
Buxtehude, My Jesus is my lasting Joy  
Christiansen, Built on a Rock  
Davies, God be in my head  
Dickinson, Beneath the shadow  
Earth and Man  
For all who watch  
Great and glorious  
Joseph's lovely garden  
List to the lark  
Lord God we lift  
Nightingale awake  
Thy Word is like a garden  
Dietrich, Eternal God  
Franck, O Jesus grant me hope  
O Lord most holy  
Gardiner, Evening Hymn  
Holst, Thy heart worships  
Ivanov, Bless the Lord  
Ireland, Greater love  
Kitson, Lord it belongs not  
Lundquist, Our loving God  
Prayer to the Holy Spirit  
Martin, Incline your ear  
Muzicheski, Cherubim Song  
Noble, Souls of the righteous  
Palestrina, We adore Thee  
Purcell, Thou knowest Lord  
Rachmaninoff, Glorious forever  
Reissiger, Lord of spirits  
Shaw, With a voice of singing  
Worship  
Tallis, All praise to Thee  
Thiman, Immortal Invisible  
Wesley, Eternal God is thy Refuge  
Willan, I looked and behold  
Woodward, Radiant morn

**ROBERT M. STOFFER**  
*Covenant Presbyterian, Cleveland*

Mr. Stofer's anthems from Sept. 1, 1946, to Aug. 30, 1947, are listed here because of the generally high practical quality of his selections—as proved by his use of Clokey's "When the Christ Child Came" and Jenkins' "Lux Benigna." Anthems used twice are marked \*; this list does not include the normal run of Christmas and Easter selections, nor give space to arrangements or the universally-used things such as those by Mendelssohn, etc.

Arcadelt, Hear my prayer  
Hear Thou my prayer  
Bach, O Savior sweet  
Bairstow, Save us O Lord  
Beach, Let this mind  
Beethoven, Heavens are telling  
Bennett, God is a Spirit  
Buxtehude, My Jesus  
Christiansen, Beautiful Savior

Clokey, Hymn Exultant  
Crimp, Our Master hath a garden  
Dickinson, For all who watch  
List to the lark  
We pause beside this door  
Elgar, As torrents in summer  
Light of the world  
Farrant, Hide not Thou Thy face  
Lord for Thy tender  
Franck, O Lord most holy  
German, Bread of heaven  
Goss, Savior of the world  
Gounod, Lovely appear  
Sanctus  
Huss, Jesus Christ our strong  
Ireland, Greater love  
James, Waters of Babylon  
Jenkins, Lux Benigna  
Jennings, Springs in the desert  
Johnson, Sun of my soul  
Kodaly, Now my tongue  
Kopylov, God is a Spirit  
Lejeune, Dear God O bless us  
Martin, Great day of the Lord  
Mozart, Ave Verum  
\*Noble, But now thus saith  
Grieve not the Holy Spirit  
Souls of the righteous  
Pache, New Year  
\*Parker, In heavenly love  
Lord is my Light  
O country bright and fair  
To whom then will ye  
Pergolesi, Glory to God  
\*Purcell, Rejoice in the Lord  
Rachmaninoff, Triumph thanksgiving  
Roberts, Seek ye the Lord  
Rogers, Great peace have they  
Search me O God  
Thus saith the Lord  
Schubert, Lord is my Shepherd  
Rest in peace  
G.Shaw, Worship  
M.Shaw, With a voice of singing  
Shelley, Hark my soul  
\*Sowerby, I will lift up  
Sullivan, Savior Thy children keep  
Turn Thy face  
Thiman, Hymn of Freedom  
Seasonal Thanksgiving  
Thy church O God  
Warren, Because of Thy great bounty  
Wesley, Lead me Lord  
West, Woods and every  
Whitehead, Golden grain heaped

Willan, Come Thou O come  
I looked and behold  
In the Name of our God  
D.M.Williams, King's Highway  
C.Wood, This sanctuary of my soul

**Obituaries**

To eulogize would be unworthy; merely to record the available facts is the purpose here.

**MABEL TALMAGE CARPENTER**  
died Oct. 30, aged 61; she was organist of the Congregational-Christian Church, Stanfordville, N.Y. Widow of Henry Carpenter, she is survived by a son and daughter.

**ERNEST DAINTY**  
died Oct. 30 in Toronto, aged 56. He was born in London, Eng., went to Canada at an early age, studied with Dr. Herbert Torrington, and was widely known locally as organist.

**DR. EMORY L. GALLUP**  
died Oct. 31 in Evanston, Ill. He was born Feb. 22, 1895, in Park Ridge, Ill., studied in Bush Conservatory, Chicago, and with Harrison M. Wild, Rosseter G. Cole. For some years he was organist of St. Chrysostom's Episcopal, Chicago; First Presbyterian, Oak Park; then Fountain Street Baptist, Grand Rapids; returning to Chicago in 1940 as organist of the Evanston First Methodist. University of Grand Rapids gave him the Mus.Doc. in 1940. He was a bachelor and is survived only by his sister.

## Robert Baker

*Sac. Mus. Doc.*

First Presbyterian Church of Brooklyn  
Temple Emanu-El, New York City

**RECITALS**

**INSTRUCTION**

## Marshall Bidwell

*Organist and Musical Director*

**Carnegie Institute**

PITTSBURGH

PENNA.

## St. Luke's Choristers

Long Beach, California

**William Ripley Dorr, Director**

*Mus. Bac. B. S.*

Latest Motion Picture Releases:

SONG OF LOVE

MAGIC TOWN

FIGHTING FATHER DUNNE

## William H. Barnes

**MUS. DOC.**

Organ Architect  
Organist and Director  
First Baptist Church, Evanston

■  
*Author of*

**'Contemporary American Organ'**

(Four Editions)

1112 South Wabash Avenue  
Chicago 5

## Emerson Richards

**Organ Architect**

800 SCHWEHM BUILDING  
ATLANTIC CITY

## August Maekelbergh, Mus.M., F.A.G.O.

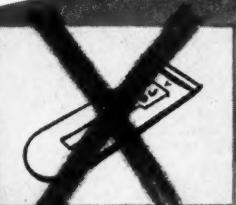
ST. JOHN'S EPISCOPAL CHURCH, DETROIT 1, MICHIGAN  
Professor of Organ, Marygrove College — Conductor, The Madrigal Club  
Director, The Nurses Chorus of Mt. Carmel Mercy, and St. Joseph Mercy Hospitals



# HOW Connsonata's... RICHER TONES ARE PRODUCED



NOT WITH  
WHEELS



NOT WITH  
REEDS



NOT WITH  
A BLOWER

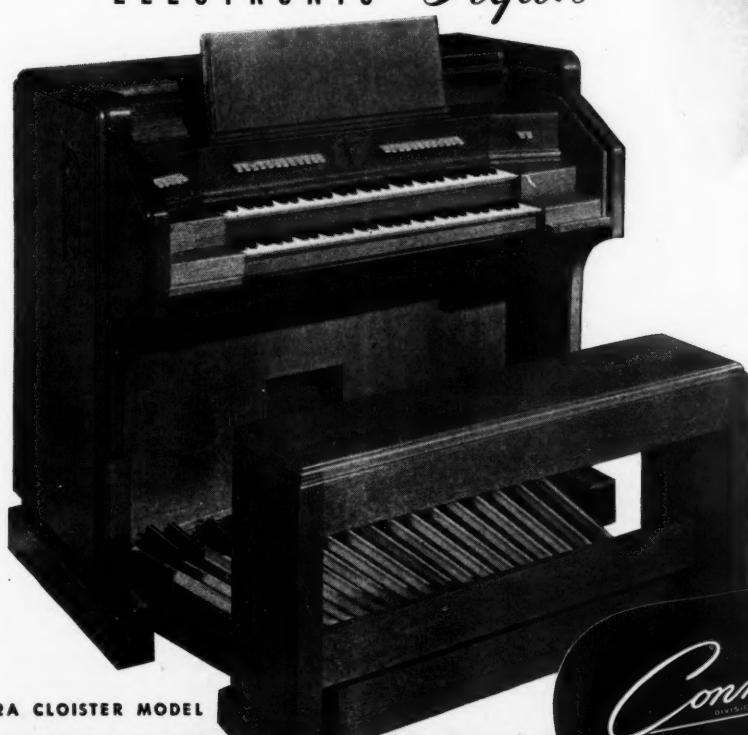
BUT  
WITH  
VACUUM  
TUBES



The Most Prolific Source  
of Musical Tones Known  
to Modern Science!

Other features include: Natural tremulant, like voice vibrato. Separate expression pedals for Great and Swell manuals. Separate speaker channels, one for pedal and one for each manual. Full range down to 16-foot 32-cycle Great C. Intonation accurate to 1/100 of semitone. Cabinet in hand carved oak or walnut, with bench, speaker cabinet and A.G.O. pedal board to match. Address Department 1203, today for descriptive literature and name of local dealer.

## America's Finest ELECTRONIC Organ



2A CLOISTER MODEL

The Connsonata is a development of the Sound and Electronic Research Laboratories of C. G. Conn Ltd., for over 70 years specialists in musical tone.



## EVENTS FORECAST

for the coming weeks

*Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.*

Cleveland: Water Blodgett recitals, Museum of Art, Dec. 7, 14, 28, 5:15.  
Do: Edwin Arthur Kraft recitals, Trinity Cathedral, Dec. 7, Jan. 4, 4:00.  
New Haven: Edgar Hilliar recital, Yale University, Dec. 14, 4:14.  
New York: A.G.O. festival, Dec. 29 & 30.  
Do: Vernon de Tar recital, Church of Ascension, Dec. 11, 8:30.  
Do: New York Oratorio Society, Han-

del's "Messiah," Carnegie Hall, Dec. 20, 7:45.

Do: Westminster Choir, Carnegie Hall, Dec. 19, 8:30; program on Nov. p383.

Philadelphia: Choir of Pius X School, New York, concert of church music, Town Hall, Dec. 8, 7:30.

Boston: National Association of Schools of Music, 23rd annual meeting, Dec. 27 to 30. The M.T.N.A. holds its annual meeting here also at the conclusion of the N.A.S.M. programs.

DR. ELMER A. TIDMARSH  
Union College, Schenectady  
Dec. 14, hour not named  
Walton, Fantasia on Four Carols  
Korsakov, Christmas Eve  
Grant us to do with zeal, Bach  
Jesu Joy for everlasting, Bach  
Sleep of Child Jesus, Gevaert  
Lo how a Rose, Praetorius  
Sing we Noel, trad.  
Dupre, Variations on Noel

### Richard Keys Biggs

BLESSED SACRAMENT CHURCH  
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

### WILLIAM G. BLANCHARD

Organist

Pomona College  
CLAREMONT CALIFORNIA

### Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

### St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in  
Organizing and Training Junior Choirs

### Clarence Dickinson

#### CONCERT ORGANIST

Organist and Director of Music, The Brick Church;  
Director-Emeritus and Member of Faculty  
School of Sacred Music, Union Theological Seminary  
NEW YORK CITY

### Charles H. Finney

A.B., MUS.M., F.A.G.O.

HOUGHTON COLLEGE  
and Wesleyan Methodist Church

Houghton, New York

### Maurice Garabrant

M.S.M., F.T.C.L.

The Cathedral of the Incarnation  
Organist, Adelphi College  
Director, The Long Island Choral Society

Garden City, N.Y.



### Advance PROGRAMS

*Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.*

DR. ROBERT LEECH BEDELL  
Union Methodist, Brooklyn  
Dec. 7, 4:00  
Pierne, Prelude & Toccata Gm  
Tourtemire, Communion  
Tombelle, Toccata Af  
Reger, Christmas Eve 1914  
Karg-Elert, Now Thank We All  
Jongen, Pastorale A  
Ravanello, Fughetta Fm  
Olsson, Epiphany Chorale  
Bossi, Alleluia Finale  
Bedell, Noel Variations; l'Adoration; Sortie.

JAMES S. CONSTANTINE  
First Methodist, Charlottesville  
Dec. 7, 5:00

Foote, Christmas  
Corelli, Pastorale  
Milford, Three Christmas Pieces  
Bach, In Dulci Jubilo (3 settings)  
Karg-Elert, Resonet in Laudibus  
Adeste Fideles

Yon, Christmas in Sicily  
Brahms, A Rose is Blooming  
Dethier, Christmas

HAROLD FINK  
Fordham Lutheran, New York  
Dec. 24, 10:30 p.m.

Bach, All Hail the Day

In Dulci Jubilo  
Faulkes, Carol Fantasy  
Maleingreau, Triptych Noels

Noble, Chinese Christmas Carol  
Vierre, Carillon

M.-Cottone, Adoration  
Mackelbergh, A Child is Born  
Purvis, Noel Fantasie

Bingham, Nativity  
J. HERBERT SPRINGER

St. Matthew's Lutheran, Hanover  
Dec. 14, 21, 3:00

\*Thomson, Fanfare

Titcomb, Puer Natus Est; Cibavit Eos.  
Weinberger, Advent Psalm

Andriessen, Chorale 3

Franck, Chorale 3\*

Borowski, Meditation-Elegy\*

Widor, 5: Toccata

\*Bonnet, Fantaisie on Noels

Corelli, Pastorale

Haydn, Musical Clocks

Daquin, Noel Grand-Jeu

Mackelbergh, Puer Natus Est\*

M.-Cottone, Christmas Evening

Purvis, Divinum Mysterium

Black, Silent Night\*

Andrews, Rhapsody on Christmas Carols

### Alfred Greenfield

Conductor

Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC  
University College - New York University

### Edw. A. Hillmuth, Jr.

Organist & Choirmaster

ST. PETER'S CHURCH  
ESSEX FELLS, N.J.

ADDRESS:  
57 Luddington Road - West Orange, N.J.

### D. Deane Hutchison

Recitals and Instruction

FIRST METHODIST CHURCH  
PEORIA, ILLINOIS

Mgt. Val Jayne

### Frank B. Jordan

Mus. Doc.

Drake University  
DES MOINES IOWA

### Howard Kelsey

SECOND BAPTIST CHURCH

SAINT LOUIS

### Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral Cleveland, Ohio

### Laurence H. Montague - A. A. G.O.

North Presbyterian Church

• Buffalo, New York

I wonder as I wander, ar.Niles  
Sleep little Dove, Alsatian  
While by my sheep, Jungst  
The Three Ships, Taylor  
Carol of Christmas Presents, Andalusian  
Guilmant, Noel Ecossais  
Dethier, Christmas

College choir sings the carols.

E. RICHARD WISSMULLER  
Sacred Heart Seminary, Detroit  
Dec. 7, 7:00

Purcell, Two Trumpet Voluntaries  
Bach, In Dulci Jubilo

Fantasia & Fugue Gm

Son. 4: Andante

Brahms, A rose Bursts Forth  
d'Andrieu, Dialogue  
Reger, Benedictus  
Bingham, Overture; Rhythmic Triumphet;  
Voluntary.

Peeters, Aria  
Vierne, Scherzetto; Berceuse; Carillon.

M. P. MOLLER INC.  
announces the following contracts:  
Detroit: St. Catherine R.C., 3m.  
Harrisburgh: Westminster Presb., 2m.  
Indiana, Pa.: Indiana State Teachers College, 3m.

New York: Metropolitan Community Methodist, 3m.

Bridgeton, N.J., First Presbyterian is now installed; Albany's Catholic Cathedral of Immaculate Conception is nearing completion.

**WEST POINT, N.Y.**  
Diapason Sonora, Military Trumpet, Armonia Grande, and Contra-Ophicleide, are now in course of installation in that magnificent Cadet Chapel organ that has been brought to such unprecedented artistic per-

fection by the singlehanded efforts of Frederick C. Mayer, chapel organist. Thanks to Mr. Mayer this great instrument has cost the hardpressed taxpayers nothing, for he has been securing the funds by donations and as memorials, mostly from West Point graduates who have deservedly given him their complete confidence, so that actually the instrument doesn't belong to West Point Military Academy at all but is the property of the famous men who graduated from the Academy and have thus paid for the instrument.

#### TURN-ABOUT FAIR PLAY?

A college somewhere on a certain date gave a Dedication Recital on a certain organ, the program played by an organist, with speeches by certain individuals, and fugues and sonatas and other pieces of music by some composers. The organ was a memorial to a person. There was a prayer of dedication by somebody. (That, T.A.O. believes, is the only fitting way to report such an event when all those connected with it gave all credit in the world to themselves but not one word of credit to the organbuilder who built the organ. Isn't it time we of the profession grow up?)

#### GOT A NEW JOB!

And a mean one too. John M. Braisted, who has been organist of the Port Richmond Reformed, New York City, for many years, ran for a new job and got it. He was elected N.Y. state senator in the November elections. He's a lawyer by profession, president of the Richmond County Bar Association, and popular with everybody who knows him. Doesn't he know that virtually all good men got out of politics years & years ago when Frank New-Deal went in?

**HUGH GILES**  
was ordained a Presbyterian clergyman Nov. 13 in Central Presbyterian, New York, where he has been organist for the past decade and where he remains as organist with the title minister of music. He graduated from the School of Sacred Music and then took the full theological course in Union Theological Seminary, graduating last June. Mr. Giles is one of the concert organists under LaBerge management. Honoring him in the ordination ceremonies were Dr. Theodore C. Speers, pastor of Central Church, Dr. Tom Fuhr, associate pastor, Dr. Henry Sloane Coffin, and Dr. Clarence Dickinson. On Central Church calendars henceforth Mr. Giles will properly be listed as the Rev. Hugh Giles. Though many splendid Catholic organists are also priests in their parishes, this is probably the first time a Presbyterian organist has taken such a step, and remained in his capacity as organist—though these pages recently have mentioned organists who have completed theological studies, some of them being also ordained into the clergy. Such a step has its advantages both for the church and the organist. Our congratulations to the Rev. Hugh Giles! —T.S.B.

#### PRIZES & COMPETITIONS

Henry H. Reichhold's \$25,000. prize went to Leroy Robertson, teacher in Brigham Young University, for his Trilogy for orchestra; \$5000. second prize went to Caamago Guarneri of Brazil; \$2500. third to Albert Sendrey of M-G-M Hollywood studios for his Inter-American Symphony.

Louise J. Talma, faculty of Hunter College, won the \$1000. Schmitz School prize for a piano sonata.

#### ARTHUR B. HITCHCOCK

on Pomona College faculty several years, has been appointed director of the men's and women's glee-clubs of Pomona, succeeding Ralph H. Lyman who goes on his sabbatical year and then retires after 30 years with Pomona.

**WANTED**  
**EXPERT ORGAN AND PIANO** tuner and repairer, to service four organs, 75 pianos, harpsichord, etc. Address Department of Music, Vassar College, Poughkeepsie, New York.

**WANTED**  
several full-time men to represent Maas Chimes and the Vibrachord Harp as service technicians in Eastern and Southern sections of United States. Qualified applicants will be given factory training. You must be free to travel. Write experience and employment record in first letter; also give character references. High moral personality essential. Good compensation. 3015 Casitas Avenue, Los Angeles 26, California.

## Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdgwick 3-5628

NIGHT AND DAY

**Emergency Service  
Yearly Contracts**

**ELECTRIC ACTION INSTALLED  
HARPS — CHIMES — BLOWERS  
Means Better Music**

An Organ Properly Maintained

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N.Y., for October 1947.

State of New York, F 88  
County of Richmond

Before me, a Notary Public in and for the State and county aforesaid personally appeared T. S. Buhrman, who having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests Inc., Staten Island, N.Y.; Editor, T. S. Buhrman, Richmond, N.Y.; managing editor, none; business managers, none.

2. That the owners are: Organ Interests Inc., Staten Island, N.Y.; F. B. Buhrman, Richmond, N.Y.; and T. S. Buhrman, Richmond, N.Y.

3. That the known bondholders, mortgagees and other security holders, owing or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: none.

T. S. Buhrman, Editor.  
Sworn to and subscribed before me this 29th day of September 1947. Joseph M. Lemole (seal). (My commission expires March 30, 1948.)

## THE NEW CHURCH HYMNAL FOR ALL CHRISTIAN FAITHS

Enthusiastic Testimonies from Users

### BAPTIST

"The appropriate hymn for each service is always at hand. The responsive readings deserve special commendation."

### CHRISTIAN

"An excellent collection of church music including the gems of early church history which in so many hymnals have been overlooked."

### FRIENDS

"Increasingly popular. No hymnal in my pastoral experience has been so well received."

### COLLEGIALE

"We are greatly pleased to have our hymn book problem settled so adequately."

### EVANGELICAL AND REFORMED

"A wonderful contribution to our services of worship."

### COMMUNITY

"Our people are unanimous in their enthusiasm over THE NEW CHURCH HYMNAL."

### CONGREGATIONAL

"The material points the way to better worship services. I plan to draw upon it heavily."

Returnable sample sent on request — Price \$150.00 a hundred

### REFORMED

"Happy to commend after three months use."

### SEVENTH DAY BAPTIST

"We are delighted with the book."

### UNIVERSALIST

"We are looking forward to the years of satisfaction and inspiration which our church will enjoy from the use of your loveliest of all hymnals."

### ALSO POPULAR IN UNIVERSITIES

"This book possesses qualities which are missing in most college hymnals. It was the choice of the entire committee."

**FLEMING H. REVELL COMPANY**

**158 Fifth Avenue, New York 10**

## DR. HUGH PORTER

Nov. 12 was inaugurated "Clarence and Helen Dickinson professor of sacred music" in Union Theological Seminary, New York, in the following program:  
 Bach's Concerto for oboe, organ, strings  
 Blessed are they, Dickinson  
 Inauguration by the president of the board or directors  
 O Lord God (response), Dickinson  
 Charge by the President Emeritus  
 Bingham, Toccata God of Abraham  
 Brahms, Deck Thyself My Soul  
 Reger, Introduction & Passacaglia  
 O praise God, Whyte  
 Bach's cantata, "Lord Is My Shepherd"  
 Te Deum, Williams



## Past RECITALS

*Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.*

\*ROBERT R. CLARKE  
 First Methodist, Fort Worth

Bach, Passacaglia

Handel, Con. 10: Ario

Reger, Kyrie Eleison

Guilmant, Son. 1: Pastorale

Karg-Elert, Now Thank We All

Mulet, Ross Window

W.F.Bach, Con. Dm: 2 Mvts.

Marcello, Psalm 18

Franck, Cantabile

FERDINAND DUNKLEY

Trinity Church, New Orleans

J.C.Bach, From God Shall Nought

Bless the Lord

J.S.Bach, O Man Bewail

Fantasia & Fugue Gm

W.F.Bach, Jesus Priceless Treasure

C.P.E.Bach, Sonata: Adagio

Mendelssohn's Sonata 2

Franck, Chorale 3

\*DR. C. HAROLD EINECKE

Salem Reformed, Quincy

Buxtehude, Prelude

Telemann, Deck Thyself

Bach, Prelude & Fugue Em

God's Time is Best

I Stand at the Threshold

Sheep May Safely Graze

Biggs, Prelude on Bach

Haydn's Musical Clocks

Honegger, Choral

Weaver, Bell Benedictions

Vierne, Westminster Carillon

PAUL FRIESS

Lindenwood College

Bach, Toccata-Adagio-Fugue C

Franck, Prelude-Fugue-Variation

Rowley, Soliloquy

Matthews, Meditation

Sowerby, Chorale & Fugue

HELEN HENSHAW

Cathedral of All Saints, Albany

Bach, Fugue D; Come Sweet Death;

Badinerie.

Liszt, Prelude & Fugue on Bach

Sowerby, Requiescat in Pace

Bizet, L'Arlesienne: Adagietto

Dupre, Prelude & Fugue

Mulet, 4 Byzantine Sketches

DR. OLIVER L. HERBERT

Cathedral of All Saints, Albany

Andriessen, Chorale Dm

Negro, Deep River

Boellmann, Ronde Francaise

Tchaikovsky, Sym. 5: Andante Cantabile

Rubinstein, Military March

Franck, Chorale Am

Farnaby, His Dream

Stamitz, Andante Bf

Dickinson, Reverie Df

Marcello, Heavens Declare

JOHN M. LEWIS

Fountain Baptist, Grand Rapids

Andriessen, Chorale 3

Burke, St. Patrick's Prayer

Hindemith, Son. 1: Adagio

Milhaud, Pastorale

Corelli, Courante

Morse, Poeme

Widor's 8th

FLOR PEETERS

Westminster Choir College

Handel's Concerto F

Bach, Fugue Gm; Awake the Voice.

Tinel, Sonata: Mvt. 1

Milhaud, Pastorale

Corelli, Courante

Morse, Poeme

Widor's 8th

FLOR PEETERS

Westminster Choir College

Handel's Concerto F

Bach, Fugue Gm; Awake the Voice.

Tinel, Sonata: Mvt. 1

## C. Albert Scholin

M. M.

Organist - Composer

KINGSMHIGHWAY PRESBYTERIAN  
CHURCH

5010 Cabanne Avenue  
St. Louis 13, Mo.

## Harold Schwab

BOSTON, MASSACHUSETTS

## Lauren B. Sykes

A. A. G. O.

Organist-Choirmaster,

First Christian Church

Faculty, Cascade College

Conductor, *A Cappella Choirs of*  
*Multnomah School of the Bible*  
*Pacific Bible College*  
*PORTLAND, OREGON*

ERNEST  
WHITE

Musical Director

Church of Saint Mary the Virgin

145 West 46 St. — New York 19

## James Womble

Organist-Choirmaster

CHURCH OF THE  
GOOD SHEPHERD

Jacksonville 4, Florida

## Gordon E. Young

Organist and Choirmaster

First Presbyterian Church  
Lancaster, Pa.

Director of the Glee Club  
Franklin and Marshall College

## FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

## James Winship Lewis

GRACE & ST. PETER'S  
CHURCH

BALTIMORE MARYLAND

## Claude L. Murphree

F.A.G.O.

University of Florida  
Gainesville, Fla.

Organist-Director  
First Baptist Church

## G. Darlington Richards

Organist--Choir Master

ST. JAMES' CHURCH  
NEW YORK

Madison Avenue at 71st Street  
Ten-Lesson Course in  
Boy Choir Training

Albert  
Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea  
RECITALS

INSTRUCTION and COACHING  
MASTER CLASSES

Baldwin-Wallace Conservatory of Music  
Berea, Ohio

## Jack Edwin Rogers

Organist — Choirmaster

CHRIST CHURCH CATHEDRAL  
EPISCOPAL

Louisville — Kentucky

## Theodore Schaefer

THE NATIONAL  
PRESBYTERIAN CHURCH

Washington — D. C.

Peeters, Lord Jesus Has a Garden;  
Morgenhyann; Symphonic Fantasy.  
Franck, Pastoreale  
Vierne, Impromptu  
Brahms, Rose Breaks Into Bloom  
Widor, 5: Mvt. 1  
\*HARRISON WALKER  
St. Andrew's, Wilmington  
\*Brahms, Rose Breaks Into Bloom  
Boellmann's Gothic Suite  
\*Bach, Passacaglia  
Whitlock, Fidelis  
Mulet, In Paradisum  
\*Handel, Thanks Be to Thee; Largo.  
Silver, Rhapsody Bm  
Pasquet, Arioso  
Rowley, Benedictus  
\*Yon's Sonata Romantica  
\*Bach, Come Sweet Death  
Corelli, Prelude & Sarabande  
Clerambault, Prelude D  
Walton, Coventry Carol Prelude  
Chauvet, Procession Sacrement  
\*Titcomb, Cibavit Eos  
Timmings, Arietta  
Whitford, Gardiner Prelude  
Purvis, Communion; Greensleeves.

These were a series of six November recitals at noon on Tuesdays & Fridays.

JULIAN WILLIAMS  
St. Stephen's, Sewickley  
\*Buxtehude, Prelude-Fugue-Chaconne

Purcell, Prelude; Bell Symphony.  
Bach, Three Choralpreludes  
Weitz' 'Symphony'  
Purvis, Communion  
Parry, Prelude on Croft's 136  
Whitlock, Folk Tune  
Vierne, 2: Allegro  
\*Gabrieli, Canzone  
Kuhnau, O Sacred Head  
Bach, Toccata-Adagio-Fugue  
Darke, Fantasy  
Purvis, Kyrie Eleison  
Elmore, Air  
Willan, Prelude Andernach  
Whitlock, Scherzo  
Mulet, Paradisum; Tu es Petra.  
These were two of four October recitals.  
CHARLES WRIGHT  
Second Presbyterian, Bridgeton  
C.H. Elwell, Triumphant Sion  
Purvis, Communion; Chartres.  
Peeters, Aria; Elegie.  
Sowerby, Carillon  
Dupre, Variations on Noel  
Vierne, Scherzetto; Carillon  
Organ-Piano Program  
\*ADOLPH STEUTERMAN  
Myron Myers, Pianist  
Calvary Episcopal, Memphis  
Bach, Prelude & Fugue D  
Sheep May Safely Graze  
Handel's Concerto 5

Brahms, Con. Dm: Adagio  
Debussy, Ballet; Reflections in Water.  
Liszt's Concerto 2

Four of these recitalists gave the organ-builder the courtesy of mention on the printed program; the others took credit only for themselves. Three American recitalists ignored American composers but eight played 20 American compositions.

HARRY H. HUBER  
of the First Methodist, Hutchinson, Kansas, had been appointed to Kansas Wesleyan University and the First Christian Church, both in Salina; in the University he teaches organ, piano, theory; in the Church he has both an adult and a junior choir.

MAX GARVER MIRANDA  
of the Presbyterian Church, Wayne, Pa., has been appointed to Rocky Mountain College and the First Congregational, Billings, Mont., teaching organ, piano, theory. The College occupies 200 acres, has 10 buildings, 24 practise rooms, and a recital hall seating 500. Mrs. Miranda as usual teaches voice, in the College's Loskamp Conservatory, in association with her husband's activities there.

JUDSON RAND  
has been appointed to Chester Hill Church, Mt. Vernon, N.Y.

WESTMINSTER CHOIR  
presented its new program of the season to an invited audience in the Plaza Hotel, New York, Nov. 3.

BETTER CHURCH MUSIC  
Federal Council of Churches meeting in Pittsburgh has decided that music should be improved "in the integral as well as the supplementary phases" of church services. Recognizing the need for better music is the first step; second step is to take drastic action to raise salaries for organists; third is to first free them from ignorant dictation by clergy and officers and then hold them to strict accountability. The organ profession is ready to meet the needs; the churches' demands for good music cannot be too exacting—but they can be and all too often have been too stupid. It is to be hoped something can be done about that now.

NAUGHTY NAUGHTY  
He heard a recitalist play Messiaen's Le Banquet Celeste and then promptly reported to T.A.O., "If the Messiaen projects the way they eat in heaven I fear I'm going to hell for my meals."

PENNSYLVANIA A.G.O.  
had an active program from Oct. 13 to Nov. 17 in Philadelphia when platitudes were flung in abundance and some good things accomplished in spite of them. Its school of church music included sessions individually on Episcopal, Lutheran, and Presbyterian services—a splendid chance to get clergymen there to listen to what the respective music-experts could tell them. Also there was talking about publishing church music, A.G.O. examinations, and the organ, this latter by Ernest White who discards platitudes and talks hard fact. Ruth J. Flower directed a program of Bach's music sung by junior choirs, Howard L. Gamble gave one of Bach's music for adult choirs, and, probably best of all for practical helpfulness, Charles Ennis gave a demonstration rehearsal with his volunteer chorus. Hats off to the Penna. chapter if it can ever get the clergymen together to listen to what expert organists can tell them about church music; there is already too much talk from clergymen who don't know anything about music anyway. This Pennsylvania crowd is one of the best in the country; would it dare stop sitting at the feet of the clergy and command the clergy instead to sit at their feet while they tell these gentlemen a thing or two as to what should be done in church music? We hope so.—T.S.B.

# TIME HAS PROVEN *The* ORGOBLO

Thousands of Orgoblos are used in churches, colleges, and theatres. Of those thousands, many have been giving the superior service for which they are noted for more than 40 years.

The secret of their long-proven service is in the extreme simplicity and durability of construction. Quietness through smooth airflow, and high-efficiencies without surges at all loads, are Spencer features. Orgoblo demands a minimum of service attention.

As sturdy as a bridge, with all metal, rust-resistant and reinforced construction—ORGOBLO insures long, dependable service.

318-A

**SPENCER ORGOBLO**

HARTFORD

FOR CHURCHES, THEATRES  
AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.



*For once they  
actually agree!*



Hope and Crosby, in the movies, seldom see eye to eye.

But there's one thing they really do agree on—they both think U. S. Savings Bonds make wonderful Christmas gifts!

**SAYS BOB:** "They're swell for anybody on your list. You couldn't pick a nicer, more sensible, more welcome present. Even Crosby knows that."

**SAYS BING:** "I hate to admit it, folks, but Hope is right. And remember this—you can buy Bonds at any bank or post office in the U. S. A."

**BOB AND BING:** (together): "This Christmas, why not give the finest gift of all—U. S. Savings Bonds!"



*Give the finest gift of all  
U.S. SAVINGS BONDS*

Contributed by this magazine  
in co-operation with the  
Magazine Publishers of America  
as a public service.



## Index ■ Volume 30 ■ 1947 THE AMERICAN ORGANIST, New York

### Front Covers

*See Organs & Buildings for abbreviations*  
Bamberg, Michaelsbergkirche, p37  
Bamberg, St. Stephanskirche, p209  
Boston Trinity Church, p1  
Garden City, Cathedral, b73, p141, cp177  
Methuen, Memorial Searlo Hall, p341, p389  
Round-the-Table Carol-Singing, 305  
Westfield, Second Congregational, p109  
White, Ernest, Studio Organ, cp241  
Worcester, Art Museum, p273

### Frontispieces

*See Organs & Buildings for abbreviations*  
Console Accessibility by Wicks, c52  
Garden City, Cathedral, b86, p122, p154  
Methuen, Memorial Searlo Hall, cp354, m402  
New York, Trinity Church, b220  
Oxford, Grace Episcopal, cp190  
Residence Organ by Welte, cp284  
White, Ernest, Studio Organ, mp252  
Whiteford, J. S., Residence, cp318  
Windsor Castle Chapel, c16

### Editorials

AsCap'll Get You, 22  
Beginning with Ecclesiastes, 59  
Chiefly About Noises, 195  
Church & Us, 259  
Gotta Stay Awake, 288  
Here in America, 127  
Hymns—Conductors—Conceit, 91  
Invitation to Thinking, 324  
Let's Do Things, 373  
Things Have Changed, 226  
Welcome Electrotone, 159  
What Goes On Around Here, 410

### Articles

Insult to the Organ World, 321  
*John Klein*

### History

Garden City Cathedral, 161, 192  
Good Old Organ, 60  
Methuen, Memorial Searlo Hall, 355, 409  
(Boston Music Hall Organ, see Methuen)

### Repertoire & Review

Books, 12, 25, 44, 80, 295, 328, 398  
Books & Music of 1946, 4  
Cantatas-Oratorios, 76, 180, 344, 348, 396  
Christmas, 276, 308, 344  
Church, 6, 78, 112, 144, 180, 212, 348, 392, 398  
Church Hymnals, 337, 381, 385, 421  
Church Songs, 76, 186  
Dr. Diggle, 10, 46, 82, 184, 216, 248, 280, 314  
Easter, 40, 76  
Electrotone, 112  
Harmonium, 396  
Key to Publishers, Jan., 1943, p4  
Organ, 8, 112, 146, 182, 244, 278, 308, 344  
Organ Collections, 42, 146, 182, 214, 246, 278,  
310, 312, 344, 396  
Organ Hymntune Music, 150, 216, 246  
Organ Transcriptions, 148, 214, 246  
Organ & Piano etc., 148, 246  
Sonatas-Suites, 182, 212, 244, 344, 394

394

### Specials

Organ Virtuoso, 27, 231  
*Fay Leone Faurote*

### American Composers

Purvis, Richard, 335

### ORGAN

Commonsense in Organ Design, 257

*J. B. Jamison*

Consoles Should be Memorized, 222

*R. N. L. Forman*

Johnson Pilgrimage, 87, 123, 155, 191

*John Van Varick Elsworth*

Magnificent Pipe-Dream, 53

*Wm. D. Mitchell*

Organs in—

Methuen, Searlo Hall, 355

Milville, Methodist Church, 286

*The Hon. Emerson Richards*

New York, White Studio, 253

Out of Washington, 319

*Joseph S. Whiteford*

Rothwell Idea in America, 224

*Frederick L. Mitchell*

Two Consoles & Organists, 17

*Reginald Whitworth*

### Accessories Etc.

Crescendo-Levers by Rothwell, 62

Mixture-Composition, 409

Orgelectra, 196

Tremulant Idea, 398

### T.A.O. SPECIFICATIONS

V—VOICE:	An entity of tone under one control, one or more ranks of pipes.
R—RANK:	A set of pipes.
S—STOP:	Console mechanism controlling Voices, Borrows, extensions, etc.
B—BORROW:	A second use of any rank of pipes (percussion excluded).
P—PIPES:	Percussion not included.
DIVISIONS	h—harmonic
A—Accompaniment	hc—high C*
B—Bombard	l—languid
C—Choir	m—metal
D—Antiphonal	m—mouth-width
E—Echo	mc—middle C*
F—Fanfare	o—open
G—Great	p—prepared for
H—Harmonic	r—reeds
I—Celestial	rs—repeat stroke
L—Solo	2r—two rank, etc.
N—String	s—scale
O—Orchestral	s—sharp
P—Pedal	s—spotted metal
R—Gregorian	s—stopped
S—Swell	sb—stopped bass
T—Trombone	ss—single stroke
U—Rueckpositiv	t—tapered to
V—Positif	t—tin
Y—Sanctuary	t—triple
VARIOUS	tc—tenor C*
b—bars	u—cut-up
b—bearded	uc—upper C*
b—brass	unx—unexpressive
bc—bottom C*	w—wind-pressure
c—copper	w—wood
c—cylinders	wm—wood & met.
cc—cres. chamber	z—zinc
d—double	"—wind pressure
f—flat	"—diam. of pipe
fr—free reed	'—pitch of lowest
h—halving on	pipe in the rank

### SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42h—Based on No. 42 scale.

46—42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed:

Dynamic strength, wind-pressure, scale, details, number of pipes.

\*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle,

upper, and high octaves of the keyboard:

top c' is still above the high octave but need not be considered here;

each octave begins on C and ends on B.

CCC-16', CC-8', C-4', c-2', c-1'.

c-5', c-3'.

1947: 1-J. 37-F. 73-M. 109-A. 141-M. 177-June. 209-July. 241-A. 273-S. 305-O. 341-N. 389-D.

## Points & Viewpoints

Down-Trödden Wives, 227  
Films to See & Hear, 406  
Government's Injury, 377  
Here's Your Chance, 198  
Home-Built Organ, 413  
New Organs, 33, 71, 138, 169, 233, 300, 421  
Tax on 'Organs, 322  
That June Small Organ, 328  
Tremulants Too Noisy, 398  
Unenclosed Upperwork, 330



## CHURCH

Dean Dunham's Editorials:  
Accent, 323  
Aim High, 128  
Choral Balance, 61  
Melody, 411  
Sickening Swells, 230  
Successful Electrotone, 158  
Tempo, 294  
Twin-Cities Project, 23  
Blasphemous Music, 256  
*J. Harrison Walker*  
Children's Choirs, 94  
*Donald F. Nixdorf*  
*R. Deane Shure*  
Christmas Candlelight Service, 358  
*E. Jane Massman*  
Christmas in Montreal, 58  
*Wm. A. Goldsworthy*  
Cooperation Brings Success, 18  
*Madge Woodward Clayton*  
Garden City Cathedral, 192  
Hymn-Singing—  
*Dana S. Merriman*, 258  
*N. Lindsay Norden*, 157  
*George Shackley*, 156  
Salary Percentages, 61,290  
Old Trinity Has Young Ideas, 221

## Programs

a—*Anthem repertoire*; c—*Complete service*;  
o—*Organ repertoire*; s—*Special programs*.  
Ash Wednesday, 164  
Barker, Dr. Cyril, s166  
Bitgood, Roberta, s263  
Callaway, Paul, a200  
Cantatas-Oratorios, 99,138,166  
'Choir Recognition,' 263  
Christmas, 296  
Christmas in Story & Music, 297  
Clarke, Robert T., a417  
Easter, 64  
Fisher, Norman Z., o269  
Garabrant, Maurice, a99  
General, 27,64,98,105,132,134,166,170,200,  
234,263,332,378,416  
Irey, Edwin S., a267  
Kettring, Donald D., c234  
'Life of Christ,' 166  
Lovelace, Austin C., ao301  
McDermott, Albin D., 98  
Mother's Day List, 97  
Richards, G. Darlington, a201  
Round-the-Table Carols, 305,325  
Scholin, C. Albert, s417  
Shure's Palestine Suite, 398  
Sowerby, Dr. Leo, s132  
Stofer, Robert M., a418  
Sykes, Lauren B., a378  
Whipple, Henry, a173  
Willan, Dr. Healey, s133  
Williams, Dr. David McK., s133  
Wing, Russell G., a264  
Wright, M. Searle, a333

## Points & Viewpoints

Advertising Services, 259  
American Music Festival, 235  
Calendar for 1947-48 Church Year, 229  
Challenge, 225  
Church-Choir Systems, 289  
Church Magazine, 303  
Developing Through 75 Years, 412  
Hymns, 92, 129  
Hymns—Analysis of Range, 259  
Hymns—Analysis of Stanzas, 60  
It Can be Done, 292  
More Service Required, 289  
Multiple Choirs, 56  
Organist Preaches, 262  
Organists I Have Organized, 20  
Thanksgiving Suggestion, 377  
Various Notes, 28,29,69,70,100,127,238,269,  
298,423  
Washington Cathedral's Music, 322  
Wedding Fees, 407  
Wedding Music, 25,56  
Williams, Dr. David McK., 23  
'Ye Goode Quire Syngere,' 23  
Yes But We Too, 262

## RECITALS

Making Them Like Recitals, 223  
*Dr. Cyril Barker*  
Museum Recitals in Worcester, 285

## Programs

Advance Programs, 29,66,103,134,170,232,  
303,334,382,420  
A.G.O. Festival, 171  
Barker, Dr. Cyril, 224  
Berea Bach Festival, 172  
Bidwell, Dr. Marshall, 299  
Musicales, 203,237  
Past Programs, 30,69,101,136,166,206,231,  
266,386,422

## Points & Viewpoints

Recital Audience, 129  
Tips to Recitalists, 230

## COLUMNS

Corrections, 265  
Cover-Plates, 35,236,270  
Events-Forecast, 29,66,103,134,170,303,382,  
420  
Fraternal Notes:  
A.G.O., 46,67,171,303,379,384,  
AsCap, 22  
R.C.O., 174,236  
S.P.A.M., 67  
Labor Unions, 31,138,205,233,265  
Legal Notes, 32,34,35,69,70,101,270,300,  
322,337,376  
Obituaries, 35,68,106,135,204,233,267,337,  
380,418  
Orchestras, 270  
Phonograph Recordings, 24,130,161,230,258,  
358,399  
Prizes & Competitions, 33,71,96,103,205,  
233,338,379  
Radio, 303,373,387  
Readers' Wants, 19,71,202,268,300,379  
Summer Courses, 130,160,197,225,261  
T.A.O. Notes, 19,28,29,65,139,207,233,337

## Critiques

Giles, Hugh, 160  
Greenfield, Alfred M., 62,165  
Groth, John, 89  
Marchal, Andre, 407  
Mead, Dr. George, 221  
Mt. Holyoke Glee-Club, 63  
Nies-Berger, Edouard, 360  
N. Y. Oratorio Society, 62, 165  
Poister, Arthur, 60  
Ross, Richard, 227  
Wright, M. Searle, 164

## Electrotones

Baldwin, 93,158,159  
Baldwin—a Complete Description, 403,415  
Electrotones in the Organ World, 125  
*Samuel R. Warren*  
Electrotones in General, 360  
*George W. Collins*  
Electrones Welcome When Honest, 261  
*E. L. Freeman*  
T.A.O.'s Statement, 12  
Various Notes, 59,70,104,233,236,415,419

## Inventions

Instant Modulator, 351,392  
Melodeon by Estey, 70

## Points & Viewpoints

Celestial Organists' Club, 21  
Let's Quit Bluffing, 374  
Modern Music, 193  
Prosperity or Ruin, 376

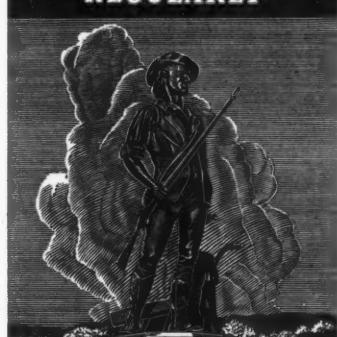
## Pictorially

*See also Organs and Personals*  
Action Parts, Aeolian-Skinner, 39  
Baldwin Electrotone Mechanisms, 403  
Connsonata, c419  
Console Accessibility, Wicks, c52  
Console Model, 94,97  
Coupler Switches, Aeolian-Skinner, 179  
Crescendo-Shoes, Moller, 242  
Diapason Conique 8', Moller, 178  
Glass Harmonica, 258  
Johnson 1946 Tour-Map, 88  
Metronome, Franz Mfg. Co., 270  
Orgelectra, 196  
Residence Organ, Welte, cp284  
Stop-Knobs, Moller, 210  
Stop-Tongues, Rothwell, 18  
Typography: Advertising, 194  
Typography: Programs, 33,358  
'Ye Goode Quire Singers, 23

## Groups

Arkansas City, Central Christian, 56  
Columbus, Broad St. Presbyterian, 390  
Dearborn, First Presbyterian, 406  
Fort Worth Summer Class, 257  
Greenwich, Christ Church, 157  
High Point, St. Mary's 59,60  
Lansing, Plymouth Church, 96  
Multnomah Bible School, 156  
N. Y. F. M. C. Junior Choirs, 193  
South Bend, Methodist Church, 20

## Buy U.S. Savings Bonds REGULARLY



Ask where you WORK  
Ask where you BANK

### Organs by Size

m—Manuals; e—Echo or other supplementary division; v—Voice, or entity of tone under one indivisible control; r—Rank, full-range set of pipes, only one pipe for each note; s—Stop, console mechanism controlling tones; p—Pipes.						
2m	3v	3r	11s	255p	198	Buxtehude, r310
2m	5v	5r	18s	329p	326	Cadman, Charles Wakefield, *bo68
2m	9v	9r	11s	455p	87	Callaway, Paul, s200,322
1m	9v	9r	12s	465p	124	Carpenter, Mabel T., o418
2m	7v	7r	17s	542p	326	Carpenter, T. Leslie, o135
2m	13v	13r	15s	587p	155	Carrell, Margaret L., p216,*b338
2m	13v	13r	15s	726p	88	Carter, Gaylord, *101
2m	14v	14r	14s	784p	326	Casadesus, Henri, o233
2m	16v	18r	19s	837p	191	Christian, Dr. Palmer, *bo126
2m	16v	18r	20s	853p	156	Clarke, Charles H., p384
2m	16v	18r	20s	893p	88	Clarke, Robert R., s417
2m	15v	17r	18s	991p	96	Clayton, Madge Woodward, *18,s27,*b31
2m	15v	15r	30s	1073p	260	Clokey, Dr. Joseph W., 202,r292
2m	15v	17r	24s	1140p	260	Coci, Claire, *362
3m	16v	17r	46s	1236p	57	Coney, James D. D., o337
3m	17v	19r	20s	1334p	228	Craighead, David, *363
2me	20v	24r	59s	1608p	320	Crozier, Catharine, *364
3m	22v	24r	34s	1619p	57	Curry, W. Lawrence, r78
3m	24v	35r	29s	1874p	254	Cushing, Sheldon H., p34
3m	35v	36r	44s	2133p	96	Custer, Charles J., p169,238
3m	31v	42r	32s	2185p	254	Dahlstrom, Frank P.,
4m	30v	32r	75s	2211p	54	Dainty, Ernest, o418
2m	32v	42r	42s	2243p	287	Dare, George S., p381
4m	39v	43r	71s	2860p	228	Darnell, Grace Leeds, p381
4m	54v	58r	61s	3412p	19	Davies, Walford, 17
4me	58v	70r	69s	4208p	359	Davison, Dr. Archibald T., m35
4me	71v	76r	92s	5066p	194	Dearden, Harriet C., p66
4m	81v	112r	81s	5811p	408	De Falla, Manuel, o35
			115s	7252p	162	DeLamarter, Dr. Eric, r214

Clokey, Dr. Joseph W., 202,r292	Cocci, Claire, *362	Cone, James D. D., o337	Craighead, David, *363	Crozier, Catharine, *364	Curry, W. Lawrence, r78	Cushing, Sheldon H., p34	Custer, Charles J., p169,238	Dahlstrom, Frank P.,	Dainty, Ernest, o418	Dare, George S., p381	Darnell, Grace Leeds, p381	Davies, Walford, 17	Davison, Dr. Archibald T., m35	Dearden, Harriet C., p66	De Falla, Manuel, o35	DeLamarter, Dr. Eric, r214	Dennis, Dubert, s297	Derick, Robert G., p381	Dickinson, Dr. Clarence, p99,*257	Diggle, Dorothy May, m300
---------------------------------	---------------------	-------------------------	------------------------	--------------------------	-------------------------	--------------------------	------------------------------	----------------------	----------------------	-----------------------	----------------------------	---------------------	--------------------------------	--------------------------	-----------------------	----------------------------	----------------------	-------------------------	-----------------------------------	---------------------------

Dohring, Gustav F., p333	Dorr, Wm. Ripley, 202	Douglass, Ruth, c63	Dupre, Marcel, r42,r102,r278,r312,r346	Dupuis, Guillaume, 58	Edison, Thomas A., 63	Einecke, Dr. C. Harold, *381	Einecke, Mary, o204	Ellsasser, Richard, t105	Elsworth, John V. V., *87	Erbach, Christian, r44	Fichthorn, Claude L., r14	Fisher, Norman Z., s269	Foan, Henry J., o267	Fox, Virgil, t105,*365	Freeman, Andrew, o204	Friedell, Harold W., p23	Gallup, Dr. Emory L., bo418	Garabrant, Maurice, 33,*91,s99,b168	Garden, Dr. Charlotte, r396	Gaul, Dr. Harvey B., r185	Geiringer, Karl, r398	Giles, Rev. Hugh, c160,*366,421	Goldsworthy, Wm. A., p139	Goll, John George, o380	Gray, Mary Ann, 138	Greenfield, Alfred, c62,c165	Greenwood, Flora, *368	Greissle, Felix, p71	Groth, John, c89	Guilmant Organ School, 236	Hampson, Helen G., o204	Handel, r146,r12,r325	Harrison, G. Donald, 307,399
--------------------------	-----------------------	---------------------	--	-----------------------	-----------------------	------------------------------	---------------------	--------------------------	---------------------------	------------------------	---------------------------	-------------------------	----------------------	------------------------	-----------------------	--------------------------	-----------------------------	-------------------------------------	-----------------------------	---------------------------	-----------------------	---------------------------------	---------------------------	-------------------------	---------------------	------------------------------	------------------------	----------------------	------------------	----------------------------	-------------------------	-----------------------	------------------------------

The  
AMERICAN  
ORGANIST

### Personals

**Abbreviations:** Article, Biography, Critique, Honors, Marriage, Nativity, Obituary, Position change or activity, Review or detail of composition or product, Special series of programs or repertoire, Tour of recitalist, \*photo.

Abraham, Gerald, r295  
American Conservatory, 268  
Arneke, Arthur H., o267  
Bach, r42,r151,r152,r212,r278,r279,r312,r346, r348,381  
Bach, Wilhelm F., r214  
Baker, Dr. Robert, p233  
Baker, Walter, \*361  
Baldwin, Samuel A., r46  
Balfour, Dr. H. L., o68  
Baltz, Harold W., p207  
Barker, Dr. Cyril, s166,s223  
Barker, Katharine, o380  
Barnes, Dr. Edward S., r120,r152  
Barrows, William L., p290  
Barthélémy, François H., r44  
Baughman, Stanley, o106  
Bedell, Dr. Robert L., 96,h169,\*298  
Beethoven, r148  
Bidwell, Dr. Marshall, \*s299  
Biggs, E. Power, 129,r130,\*r161,169,\*176, r212,r230,\*r258,268,\*277,r358,385  
Biggs, Richard Keys, 328  
Bingham, Seth, r394  
Birch, Hugh B., \*129  
Bitgood, Dr. Roberta, p235  
Blanchard, William G., \*127,r300  
Blackburn, Arnold, p300  
Boehm, Georg, r312  
Boosey & Hawkes Inc., 172,174  
Bossi, Enrico, r308  
Boyle, Malcolm, 17  
Braisted, John M., p421  
Breul, Alvin C., \*b65  
Bridge, J. Frederick, r25  
Broadcast Music Inc., 300  
Broder, Nathan, p102  
Brook, Arthur Scott, \*bo135  
Brooks, Percy, o106  
Buck, Percy C., o380  
Burleigh, Harry T., p32

### Organs & Buildings Housing Them

**Articles; Building photo; Console photo; Digest or detail of stoplist; History of old organ; m—photo of mechanism, pipework, or detail; Photo of case or auditorium interior; Stoplist. (See also Pictorially.)**

Ala. Florence ..... Trinity Church, s96,p228,p233,p236, McManis  
Greenville ..... Methodist Church, s228, Kilgen Organ Co.  
Calif., Hollywood ..... R. K. Biggs Studio, as326, cp328  
Los Angeles ..... Kinema Theater, c223, Robert Morton  
San Francisco ..... St. Mark's Lutheran, s57, Moller  
San Miguel ..... Old Mission, cm336, McManis  
Colo., Greeley ..... Trinity Episcopal, b187, Schulmerich  
Conn., Bridgeport ..... Hungarian Reformed, s260, Moller  
Greenwich ..... Greenwich Residence, c55, Moller  
Woodbridge ..... Dahlstrom Residence, c55, Moller  
D. C., Washington ..... Foundry Methodist, b49, Schulmerich  
Washington ..... Sixth Presbyterian, b151, Schulmerich  
Ill., Chicago ..... Loyola University, cp165, Wicks  
Galesburg ..... First Presbyterian, p197, Wicks  
Ind., Indianapolis ..... Emmaus Lutheran, c129, Wicks  
South Bend ..... First Methodist, p18,p20, Moller  
Kans., Kansas City ..... Grace Lutheran, p64, McManis  
Ky., Louisville ..... St. Andrew's Episcopal, h233, Aeolian-Skinner  
La., New Orleans ..... Loyola University, bp295, Wicks  
Md., Annapolis ..... St. Anne's Episcopal, m306, Moller  
Baltimore ..... Eutaw Place Baptist, cp325, Wicks  
Baltimore ..... St. John's Episcopal, c74,c110, Moller  
Baltimore ..... St. John's Lutheran, cp63, Wicks  
Chevy Chase ..... Whiteford Residence, acmps318  
Mass., Boston ..... Trinity Church, pl, Aeolian-Skinner  
Greenville ..... Baptist Church, aps156, Johnson  
Gt. Barrington ..... First Congregational, as123, Roosevelt  
Housatonic ..... Congregational Church, as88,p90, Johnson  
Lee ..... St. George's Episcopal, aps87, Johnson  
Lenox ..... Congregational Church, bps124, Johnson  
Methuen ..... Methuen ..... Searl Hall, p275,p341,achp354,s409, Walcker  
Searl Hall, ds408, Aeolian-Skinner  
Stone Church, p414 Edward F. Searles  
Grace Episcopal, bcp190, Johnson  
Royalston ..... Congregational Church, aps155, Johnson  
Stockbridge ..... Congregational Church, aps88, Johnson  
Westfield ..... Second Congregational, p109, Johnson  
W. Somerville ..... College Methodist, b215, Schulmerich  
Worcester ..... Art Museum, p273,acp285,m288, Aeolian-Skinner  
Mich., Dearborn ..... First Presbyterian, cb406  
Lansing ..... Plymouth Congregational, p96, Johnson  
Ludington ..... Community Church, c377, Wicks  
Minn., St. Paul ..... Emanuel Lutheran, s229, Wicks  
Mo., Maryville ..... Methodist Church, s260, Wicks  
St. Louis ..... First Science, s96, Kilgen Organ Co.  
St. Louis ..... St. Anthony's Church, p25, Wicks  
N.J., Millville ..... Methodist Church, as286, Aeolian-Skinner  
Princeton ..... Theological Seminary, cd224, Gottfried  
Princeton ..... Westminster Choir College, c374  
Ridgewood ..... Mitchell Residence, abs33

1947: 1-J. 37-F. 73-M. 109-A. 141-M. 177-June. 209-July. 241-A. 273-S. 305-O. 341-N. 389-D.

- Haydn, 398  
Heath, Cheston L., o135  
Hedges, Edwin, 155  
Henderson, Herbert J., o135  
Hermans, Jan Hendrik, o135  
Hilliar, Edgar B., \*255,\*340  
Hitchcock, Arthur B., p421  
Hopkins, Edward J., 355  
Horner, Lavinia W., o106  
Howes, Arthur, \*409  
Hubbard, Mrs. Clarence, \*406  
Huber, Harry H., p423  
Huay, William R., \*87  
Hufstader, Robert, p303  
Irey, Edwin S., s267  
Jennings, Arthur B., r150,r328  
Johnson, Louis E., o337  
Johnson, Wm. A., 87,123,155,191  
Jones, Dr. David H., \*62  
Jones, Geraint, \*367  
Jordan, Dr. Frank B., h268  
Karg-Elert, Sigrid, r41  
Keating, Lawrence, r76  
Kempf, Paul, o204  
Kern, Peter C., o204  
Kettring, Donald D., 305,325  
Klenner, John, h33  
Koussevitzky, Serge, \*161  
Krebs, Johaan L., r44  
Krieger, Johaan, r44, r396  
LaMarche, Austin W., r196  
Leinsdorf, Erich, p169  
Leitz, Darwin, p387  
Liturical Music Press, Inc., 172  
Lively, John R., p139  
Lorenz Publishing Co., 379  
Lovelace, Austin C., s301  
Luebeck, Vincent, r182  
Mabey, Florence M., o135  
MacGregor, Margaret, \*b265  
MacMichael, Maxwell, o55  
Maekelbergh, August, p384  
Malotte, Albert H., r5  
Marchal, Andre, p196,202,p218,\*322,c407  
Marchand, Louis, r146  
Matthews, H. Alexander, r349  
McAll, Dr. Reginald L., \*385  
McCurdy, Dr. Alexander, t174,\*368,\*374
- McDermott, Albin D., s98  
McKay, George Frederick, r282  
McManis, Charles W., r96,336  
Mead, Dr. George, c221  
Means, Claude, 137  
Miller, Dr. Dayton C., 68  
Miller, Percy Chase, 33  
Mills, Mary T., o337  
Miranda, Max Garver, p423  
Mitchell, Wm. D., 53  
Monroe, Dorothy D., o35  
Montgomery, Horace C., \*87  
Mount Holyoke College Glee Club, 63  
Mueller, Carl F., r113  
Muffat, Theophile, r396  
Muset, Joseph, r346  
Music Institute of America, 300  
Musical Digest, 69  
New York Oratorio Society, c62,c165  
Nichols, G. M., 59,p385  
Nicholson, Dr. Sydney H., o233  
Nies-Berger, Edouard, 337,c360,\*384  
Nilsen, Birger, p202,\*b268  
Norden, N. Lindsay, 133,337  
Odell, Louise Dade, o204  
Orr, George G., p198  
Ortner, Donald R., p335  
Ossewaarde, Jack M., \*p139  
Paine, John Gregg, o204  
Park, M. Amelia, o204  
Peabody Conservatory, 335  
Peeters, Flor, \*95,\*374,410,412  
Pendleton, Edmund J., h205  
Petrillo, James C., 265  
Piche, Bernard, \*369  
Piston, Walter, \*r161,r328  
Poister, Arthur, c60  
Porter, Dr. Hugh, \*411,p422  
Poulenc, Francis, r139  
Purvis, Richard, \*323,b335  
Rand, Judson, p423  
Randegger, Giuseppe, o35  
Ranger, Maj. Richard H., p70  
Redic, Cora Conn, p139  
Reynolds, Walter G., \*b32  
Richards, G. Darlington, s201  
Riemenschneider, Dr. Albert, \*172,p207,r279  
Robertson, Dr. Irene, h139,p265
- 
- N.Y., Garden City.....Cathedral, b73,b86,b92,p122,p125,p128,p130,p141,  
p154,ahs161,p177,h192,s194, Roosevelt and Casavant  
Geneseo ..... Methodist Church, d60, Hook  
New York ..... Queen of All Saints, Brooklyn, c222, Wirsching  
New York ..... St. Bartholomew's, b227, Aeolian-Skinner  
New York ..... St. Mary The Virgin m158, Aeolian-Skinner  
New York ..... St. Patrick's Cathedral, m262, Kilgen & Son  
New York ..... Second Presbyterian, c225, Austin  
New York ..... Trinity Church, b220, Aeolian-Skinner  
New York ..... White, Ernest, Studio, mps211,cmp241,cmp243,as253
- West Point ..... Cadet Chapel, p38,d71,d421, Moller  
N.C., High Point ..... St. Mary's Episcopal, p60  
Winston-Salem ..... First Baptist, b74,b315, Schulmerich  
Pa., Harrisburg ..... Zion Lutheran, s228, Moller  
Lancaster ..... First Presbyterian, cs359, Aeolian-Skinner  
McKeesport ..... Tabor Lutheran, s326, Moller  
Towanda ..... First Methodist, s57,p192, Moller  
S.C., Spartanburg ..... Church of Advent, c342, Moller  
Tenn., Memphis ..... Idlewild Presbyterian, b274, Schulmerich  
Tex., Tyler ..... Calvary Baptist, c97, Wicks  
Va., Richmond ..... Assembly Training School, c62  
W.Va., Charleston ..... Christ Methodist, b117, Schulmerich  
Charles Town ..... Presbyterian Church, p261, Wicks  
Belg., Malines ..... Peeters, Flor, Studio, cp412  
Eng., London ..... Windsor Castle, acms17, Walker and Rothwell  
France, l'Epine ..... Basilica, b333  
Reims ..... Cathedral, p198  
Germ., Bamberg ..... Eglise Reformee, cs198, Haerpfer  
Bamberg ..... Michaelsbergkirche, p37  
Munich ..... St. Stephanskirche, p209,236, Steinmeyer  
Manila, Malate ..... St. Lukaskirche, s291, Steinmeyer  
Switz., Geneva ..... St. Pierre Cathedral, ps291, Merklin and Tschanun  
Ancient Positiv, Replica, p28.  
Ancient Positiv, Reconstruction, cp137, Hans Steinmeyer  
Proposed by Richard Seymour, s198
- Robertson, Leroy, h421  
Robertson, Wm. G., \*b205  
Rodzinsky, Artur, p139  
Rollman, Earl W., \*b67  
Ross, Christine W., p384  
Ross, Richard, c227,\*370  
Rothwell, Frederick, 18,62,224  
Salazar, Adolfo, r12  
Scheidt, Samuel, r246  
Schillinger, Joseph, r233  
Schirmer, G., Inc., 32  
Schirmer, Robert, o380  
Schlick, Arnolt, r182  
Scholin, C. Albert, s417  
School of Sacred Music, 202,237  
Schreiner, Alexander, \*371  
Schumacher, Marie, 410  
Schwab, Charles G., 233  
Schwab, Harold, p70  
Schweitzer, Dr. Albert, 80  
Searles, Edward F., 356  
Seaver, George, r80  
Seibert, Dr. Henry F., 410  
Self, William, s285,\*290  
Sessions, Archibald, o68  
Seymour, Richard, 198  
Shaw, Martin, r349  
Shaw, Robert, r24  
Shelley, Harry Rowe, o337,bo380  
Shure R. Deane, r104,r144,r180,r398  
Simon, Dr. Eric, p387  
Smith, D. Robert, \*b207  
Smith, Harold M., r390  
Snell, Frederick A., \*b168  
Sowerby, Dr. Leo, r282  
Spicer, Rev. Norman, h265  
Springer, J. Herbert, 33  
Stairs, Louise E., r344  
Stanley, Charles J., r44  
Stark, Percival, p290  
Stemper, John H., o204  
Stewart, A. T., 192  
Stiven, Frederic B., o106  
Stofer, Robert M., s418  
Swarm, Paul, 238  
Sydnor, Susan Barksdale, n300  
Sykes, Lauren B., 156, \*s378  
Taft, Frank, o380  
Taylor, Alfred, r344  
Tchaikovsky, 295  
Thatcher, Howard R., r80  
Thiemer, Julius C., p333  
Thiman, Dr. Eric, \*b102  
Thomas, Alvin V., 265  
Thomson, Virgil, r270  
Upham, Dr. J. Baxter, 355  
Van Alst, A. Belle, o233  
Van Bronhorst, Charles, p67  
Vigeland, Carl Arthur, n235  
Wagner, r396  
Walker, Howard A., o204,\*a290  
Walter, Bruno, p139  
Walther, J. G., r278  
Watson, Margaret, p379  
Webber, Robert M., p336  
Wedge, George A., p67  
Weinberger, Jaromir, r310  
Weinrich, Carl, \*108,\*127,\*372  
Westminster Choir, t383  
Whipple, Henry B., s173,p207  
White, Ernest, 174,241,253,\*256,303,,358,  
373,387,399  
Whiteford, Joseph S., \*318  
Whitehead, Dr. Alfred E., 58  
Whitney, Maurice, h338  
Whittaker, Doris B., \*88  
Whitworth, Reginald, p139  
Widor, r119,r182,r244  
Willan, Dr. Healey, 133  
Williams, Bruce M., \*88  
Williams, Dr. D. McK., p23,133  
Williams, Julian R., 71  
Wing, G. Russell, 262,s264  
Wissmueller, E. Richard, p270  
Wood, Carl Paige, bo106  
Wright, M. Searle, r28,c164,s333  
Yon, Pietro A., r84,r250  
Young, Dale E., p139  
Young, Gordon E., \*b34

## ORGANISTS

(See advertisement elsewhere in this issue.)  
AKIN, Nita, Mus.Doc.

1702 McGregor Ave., Wichita Falls, Texas  
BAKER, Robert, Sac.Mus.Doc.\*

BAKER, Walter  
First Baptist, 17th & Sansom, Philadelphia, 3.

BARKER, Cyril, Ph.D., M.M.\*  
BIDWELL, Marshall, Mus.Doc.\*

BIGGS, E. Power  
53 Highland St., Cambridge 38, Mass.

BIGGS, Richard Keys  
6657 Sunset Boulevard, Hollywood 38, Calif.

BLANCHARD, William G.  
BUSH, Martin W.  
CALAWAY, Paul

Washington Cathedral, Washington 16, D. C.  
CLARKE, Charles Harlan\*

CLOKEY, Joseph W., Mus.Doc.\*  
COCI, Claire

119 West 57th St., New York 19, N. Y.  
COOPER, Harry E., Mus.Doc., F.A.G.O.

Meredith College, Raleigh, N. C.  
CRAIGHEAD, David, Mus.Bac.

585 E. Colorado St., Pasadena 1, Calif.

CROZIER, Catharine  
Eastman School of Music, Rochester 4, N.Y.

DARNELL, Grace Leeds\*  
DENNIS, Dubert, M.M.\*

DICKINSON, Clarence, Mus.Doc.\*  
DORR, Wm. Ripley\*

DUNKLEY, Ferdinand  
Loyola University College of Music;  
Author, "The Buoyant Voice";

1915 Calhoun St., New Orleans 15, La.  
EDMUNDSON, Garth

New Castle, Pa.  
EIGENSCHEIN, Dr. Edward

Kimball Hall, Chicago 4, Ill.  
EINECKE, C. Harold, Mus.Doc.\*

ELLSASSER, Richard  
72 Mt. Vernon St., Boston 8, Mass.

ELMORE, Robert  
130 Walnut Ave., Wayne, Penna.

FERRIS, Isabel Duncan  
Wilson College, Chambersburg, Pa.

FINKE, Harold\*

FINNEY, Charles H.\*  
FISHER, Norman Z.\*

FORLINES, Charles W.\*  
FOUNTAIN, Grigg, M.Mus.\*

FOX, Virgil  
490 Riverside Drive, New York 27, N. Y.

GARABRANT, Maurice, M.S.M.\*  
GARDEN, Charlotte, Mus.Doc.

Sunnybrook Road, Basking Ridge, N. J.  
GILES, Rev. Hugh

593 Park Ave., New York 21, N.Y.

GLEASON, Harold  
EASTMAN SCHOOL OF MUSIC  
Rochester 4, N.Y.

GOLDSWORTHY, Wm. A.\*  
234 East 11th St., New York 3, N. Y.

GREENFIELD, Alfred\*

HARRIS, Ralph A., F.W.C.C., M.S.M., F.A.G.O.,  
Ch.M.; Grace Church and St. Dunstan's Choir

School, Providence, Rhode Island.

HENDERSON, Charles  
First Presbyterian Church, Wilkes-Barre, Pa.

HILLIAR, Edgar  
145 West 46th St., New York 19, N.Y.

HILLMUTH, Edw. A., Jr.\*

HOGUE, David\*

HOLLISTER, Horace M.\*  
HUBER, Harry H., M.Mus.\*

HUTCHISON, D. Deane\*

JORDAN, Frank B., Mus.Doc.\*

KELSEY, Howard\*

KETTING, Donald D., M.S.M.

First Congregational, Columbus 15, Ohio

KRAFT, Edwin Arthur  
Trinity Cathedral, Cleveland 15, Ohio.

LaBERGE, Bernard R.  
119 West 57th St., New York 19, N.Y.

LEWIS, James Winship\*

LINZEL, Edward\*

MACFARLANE, Gilbert\*

MAEKELBERGHE, August\*

MARSH, William J.

3525 Modlin Ave., Fort Worth 7, Texas.

McCURDY, Alexander, Mus.Doc.\*  
Box 87, Princeton, N. J.

MEANS, Claude, F.A.G.O.

Christ Church, Greenwich, Conn.

MIRANDA, Max Garver, B.M., M.A., A.A.G.O.

First Congregational Church  
Rocky Mountain College, Billings, Montana.

MORGAN, Catharine  
705 Stanbridge St., Norristown, Pa.

MURPHREE, Claude L., F.A.G.O.\*

NIES-BERGER, Eduard  
Organist, Philharmonic Orchestra, New York.

Church of Messiah and Incarnation, Brooklyn.

Conductor, Brooklyn Oratorio Society.

63 West 55th St., New York 19, N.Y.

NOEHREN, Robert  
Davidson College, Davidson, N.C.

OSSEWAARDE, Jack H., M.Mus., A.A.G.O.

Calvary Episcopal Church, New York 10, N.Y.

PERRY, Roy\*

PICHE, Bernard

136 Michol St., Lewiston, Maine.

## CLOSING DATES

1st of month, main articles, photos,  
reviews, past-program columns.

10th, all news-announcements.

14th, advance-programs and events-forecast.

15th, deadline, last advertising.

Photographs: black glossy prints only,  
not copyrighted, mailed flat between  
corrugated paper-boards.

Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST  
Richmond Staten Island 6  
NEW YORK, N. Y.

POISTER, Arthur  
Oberlin Conservatory, Oberlin, Ohio.

PORTER, Hugh, Sac.Mus.Doc.

99 Claremont Ave., New York 27, N. Y.

PURVIS, Richard\*

RICHARDS, G. Darlington\*

RIEMENSCHNEIDER, Albert, Mus.Doc.\*

ROBERTSON, Irene, Mus.Doc.\*

ROGERS, Jack Edwin\*

ROSS, Richard

507 Pimlico Rd., Baltimore 9, Md.

SCHAFFER, Theodore\*

SCHOLIN, C. Albert, M.M.\*

SCHREINER, Alexander

1283 E. So. Temple St., Salt Lake City 2, Utah.

SCHUMACHER, Marie\*

SCHWAB, Harold\*

SEIBERT, Henry F., Mus.Doc.

Organist and Choralmaster, Lutheran Church  
of the Holy Trinity, Including St. James, Central  
Park West at 65th St., New York City 23.

SPAYDE, Luther T., A.B., Mus.M.

Central College, Fayette, Mo.

STOFER, Robert M., M.S.M.\*

SWARM, Paul  
Organist-Choralmaster, First Baptist Church,  
Decatur 60, Illinois.

SYKES, Lauren B.\*

VAN DUSEN, Frank, Mus.Doc.\*

VAN REES, Cornelius

Organist & Director of Music  
Baptist Temple, Brooklyn, N.Y.

WALKER, Charles Dodds\*

WALTER, Samuel\*

WARD, Herbert Ralph

Trinity Cathedral, Trenton 8, N.J.

WATTERS, Clarence

Trinity College, Hartford 7, Conn.

WEINRICH, Carl

16 Prospect Ave., Princeton, N. J.

WHITE, Ernest

145 West 46th St., New York 19, N.Y.

WING, G. Russell, M.S.M.\*

WISSMUELLER, E. Richard\*

WOMBLE, James\*

YOUNG, Dale W.\*

YOUNG, Gordon E.\*

AMSCO MUSIC PUB. CO.

1600 Broadway, New York 19, N. Y.

BROADCAST MUSIC INC.

58 Fifth Ave., New York 19, N. Y.

FISCHER, J. Fischer & Bro.

119 West 40th St., New York 18, N.Y.

GRAY, The H. W. Gray Co.

159 East 48th St., New York 17, N. Y.

LITURGICAL MUSIC PRESS INC.

Boosey & Hawkes, 668 5th Ave., New York 19.

MARKS, Edward B. Marks Music Corp.

R.C.A. Bldg., Radio City, New York 20.

MORRIS, Edwin H. Morris & Co.

1619 Broadway, New York 19, N. Y.

WITMARK, M. Witmark & Sons

1250 Avenue of Americas, New York 20, N. Y.

AMERICAN ORGANIST, THE

Richmond Staten Island 6, New York, N.Y.

DIGGLE, Dr. Roland

260 S. Citrus Ave., Los Angeles 36, Calif.

DUNHAM, Rowland W., Dean of College of Music,

University of Colorado, Boulder, Col.

## CONSERVATORIES

GUIMLANT ORGAN SCHOOL

12 West 12th St., New York II, N. Y.

OVERLIN CONSERVATORY

Oberlin, Ohio.

SCHOOL OF SACRED MUSIC

Broadway & 120th St., New York 27, N.Y.

WESTMINSTER CHOIR COLLEGE

Princeton, N.J.

## BUILDERS

AEOLIAN-SKINNER ORGAN CO.

Main Office: Boston 48, Mass.

New York 22: 4 East 53rd St.

AUSTIN ORGANS INC.

Main Office: Hartford, Conn.

New York 18: 522 Fifth Ave.

CASAVANT FRERES

St. Hyacinthe, P. Q., Canada.

HILLGREEN, LANE & CO.

Alliance, Ohio

KILGEN, Alfred G., Organization

1639 W. Adams Blvd., Los Angeles 7, Calif.

McMANIS, The Charles W. McManis Co.,

1213 Haskell Ave., Kansas City 2, Kans.

MOLLER, M. P. Moller Inc.

Main Office: Hagerstown, Md.

Chicago: Allerton Hotel

Louisville: Fincastle Building

New York 17: 205 East 42nd St., Room 1303.

Philadelphia 2: 1505 Race St.

Seattle 4: 810 Third Ave.

REUTER ORGAN CO.

Lawrence, Kansas.

WICKS ORGAN CO.

Highland, Illinois

## EQUIPMENT

Blowers, see Spencer-Turbine

DEAGAN, J. C. Deagan Inc., Percussion

1770 Berleau Ave., Chicago 13, Ill.

Electric-Action, see Reiner

Key-Action Current, see Orgellectra

MAAS ORGAN CO., LTD., Chimes

3015 Casitas Ave., Los Angeles 26, Calif.

MEYER, Jerome B. Meyer & Sons Inc., Pipes

2339 S. Austin St., Milwaukee 7, Wisc.

ORGAN BUILDERS SUPPLY CO., Parts

Box 328, Hollidaysburg, Penna.

ORGAN SUPPLY CORP., Organs parts & supplies

540 East 2nd St., Erie, Penna.

ORGELECTRA, Key-Action Current

525 Olmsted Ave., Chicago 31, Ill.

ORGOBLO, see Spencer Turbine

Perception, see Deagan, Maas, Schulmerich

REISNER, W. H. Reisner Mfg. Co., Inc.,

Action parts of all kinds.

Hagerstown, Md.

SPENCER TURBINE CO., Blowers

Hartford, Conn.

## CUSTODIANS

ARKANSAS ORGAN CO.

Box 259, Warren, Ark.

CONDRON, R. P.

Morgan Mill, Texas.

DELOSH BROTHERS

Guaranteed used organs, tuning, maintenance

35-08 105th St., Corona, N.Y. HA. 4-8575.

DOHRING, Gustav F.

225 Fifth Ave., New York, N.Y. ASHland 4-2348

GABEL, George D.

754 Burnside St., Orange, N.J. Tel.: Orange 2-3149. Over 30 years experience.

HAGGARD, Paul N. & CO., Everything for organ

P.O. Box 685, Oklahoma City 1, Okla.

LAVALLEE, Wilfrid

All makes of organs tuned, rebuilt, maintained

325 College Road, New York 63, N.Y.

MOHR, Louis F. Mohr & Co.

289 Valentine Ave., New York 58, N.Y.

RAYMOND, Chester A.

44 Spring Street, Princeton, N.J.

SCHLETTE, Charles G.

Church organs rebuilt, tuned, repaired; yearly

contracts; Blowing plants installed etc.

1442 Gillespie Ave., New York 61. WEst 7-3944

THIEMER, Julius C.

8 Edward St., Lynbrook, L.I., N.Y.

## ARCHITECTS

BARNES, William H., Mus.Doc.

1112 S. Wabash Ave., Chicago 5, Ill.

MONTAGUE, Laurence H.

81 Princeton Blvd., Kenmore-Buffalo, N.Y.

(Associated with Wicks Organ Co.)

RICHARDS, Emerson

Atlantic City, N.J.

## ELECTRONICS

BALDWIN PIANO CO.

Cincinnati 2, Ohio.

CONN, C. G. Conn Ltd.

Erlhart, Indiana.

SCHULMERICH ELECTRONICS INC.

Sellersville, Pa.

-12

**s**

f.

1303.

**T**

olies

**S**

ce

5.

4-2348

range

Morgan

ained

yearly

7-3944

**'S**

**C S**